



PENMANSHIP
OF THE XVI, XVII & XVIII CENTURIES

OTHER WORKS BY LEWIS F. DAY

ALPHABETS OLD AND NEW. Third Edition

LETTERING IN ORNAMENT

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BY PERCY J. SMITH

LETTERING AND WRITING.

A Portfolio of Examples

Alturas. Camino. Decio.
Estim. Emerit. Famosa
Glorioso. Hermoso. Iusti
Kaul. Luminoso. Luz.
Montes. Naturalmen-
Qrror. Poblaz. Quinien-
Reglam. Solo. Vestir.
Trans. Utilissimo. Virg.
Xavier. Yglesia. Terri-

PENMANSHIP

OF THE XVI, XVII & XVIIITH CENTURIES

A series of typical Examples from English
and Foreign Writing Books selected by

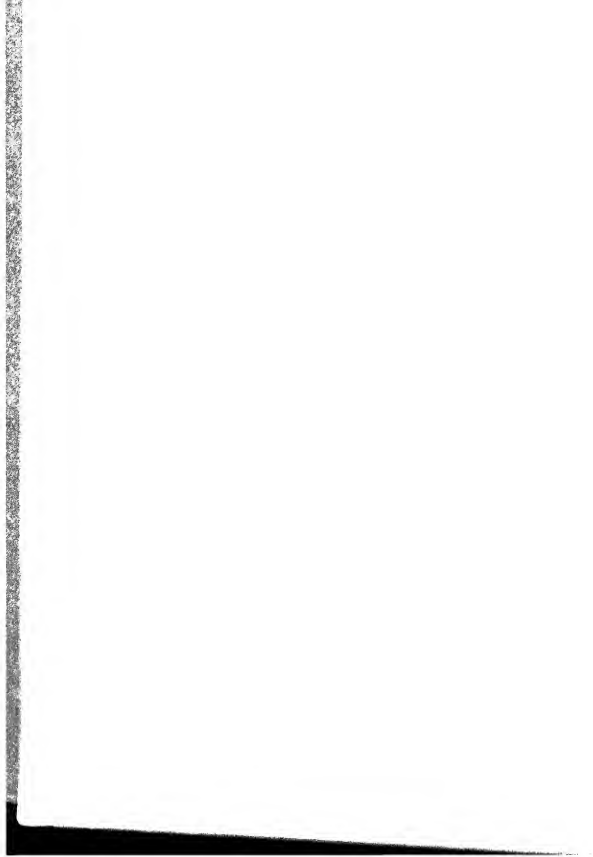
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"Lettering in Ornament" "Windows" etc.*



LONDON

B. T. BATSFORD, 94 HIGH HOLBORN



NOTE BY MISS DAY

PENMANSHIP has, of recent years, assumed a position of so great importance as a branch of art education that there is no need to make any apology for bringing out a book on the subject. The present volume, moreover, deals with a branch of penmanship which has been practically ignored of late, and about which little has been written. The tendency has been to pay little attention to any kind of lettering but uncial, half-uncial, and Roman. But, whilst the dignity of these letters must be apparent to every one, there are purposes for which they are quite unsuitable, and it is for just these purposes that the lightness and comparative frivolity of more modern writing is peculiarly well adapted.

While going through an important collection of Writing Books of the 16th, 17th, and 18th centuries, at that time in the possession of Mr. Batsford, it occurred to my father that here was a very mine of suggestions for the inspiration of writers, illuminators, architects, engravers, and the numerous art workers who have to use lettering in one form or another.

Mr. Batsford's collection, which has been largely drawn upon for this volume, contained a number of rare old writing books, not to be found at the British Museum or in the Library of the Victoria and Albert Museum. We have, however, not been content with simply reproducing these; we have gone

through hundreds of writing books. Dutch, English, French, German, Italian, Portuguese, and Spanish, in order that we may be able to give not only a representative collection of hand-writings, but the best possible examples. In examining this mass of material, we were astonished to find how much of it, though finely engraved, was quite unsuitable to modern needs. We discovered, further, that the later writing masters were in the habit of copying from their predecessors (though they don't usually mention the fact) and vulgarizing their work in the process, so that from one master to another a good many of the most early and noble writing books are really worthless to the student.

My father had, before his death, chosen most of the examples now reproduced; the remainder have been added by Mr. Percy J. Smith, Mr. Bateman, and myself, and we have closely followed his principles of selection, and have adhered in the main to his plan of arrangement. Our special thanks are due to Mr. C. L. Ricketts of Chicago, who has most readily offered suggestions as to the volumes best worth referring to. We have also to thank the authorities of the British Museum and the Victoria and Albert Museum for permission to reproduce certain plates.

It is not contended that all the pages given are altogether admirable, or that everything, or indeed anything, in the volume should be copied as it stands. What we have tried to do is, to provide students, teachers, and calligraphers with good examples of penmanship which may serve to show them what has been done, and what can be done, with a pen, and to inspire them to attempt something of their own which may be distinctive and graceful without necessarily being too far removed from the writing of everyday life.

With regard to the arrangement of the plates, writing masters used such varying terminology that it was impossible to

try to group the examples after the manner of any particular penman, whilst to arrange them in a strictly chronological order would have meant simply chaos. It has therefore been necessary to try some rather different plan. The book begins with some examples of the various Chancery hands, and these are followed by specimens of Old English, German, Roman, and other more or less formal types of penmanship. The rather restrained running hands come next, followed, in their turn, by writing characterized by more or less heavy blobs of ink at the ends of the letters. The current hands in which flourishes are predominant, bring to an end the examples chosen simply as writing. The remaining illustrations contain a few specimens of how title pages and other special work were set out and framed up, and some examples of scrolls and flourishes.

The book does not pretend to be in any sense a history of penmanship—that would be a very large undertaking—but those interested in calligraphy, from a more or less antiquarian point of view, will find a good deal of information in the list of books from which the illustrations have been taken, whilst the wants of the more strictly practical student have been provided for by the descriptive list of plates.

R. M. D.

SHORT CRITICAL NOTES ON PENMANSHIP
WITH REFERENCE TO THE EXAMPLES IN
THIS WORK, BY PERCY J. SMITH

DURING the 16th, 17th, and 18th centuries Penmanship, *i.e.* the *style* or *manner* of writing, occupied a position in the curriculum of studies which it is difficult for us to appreciate to its full extent: its practitioners and professors were often men of culture and influence, and held a very high place in the esteem of their contemporaries. Among these we may mention, as a representative English scribe, John Davies of Hereford. Educated at Oxford University, and pursuing his occupation as writing master in the same city, he was very well known during the late 16th and early 17th centuries both as a poet and as one of the most skilful penmen of his day. His epigrams and sonnets, containing references to Shakespeare, Fletcher, Ben Jonson and other writers of the period, show the calligrapher to have been on terms of friendship with many of his most notable contemporaries. At one time he had many pupils in Magdalen College, and drew others, including Algernon, Lord Percy, from families of the highest rank. One of his pupils, Richard Gething, who worked at the sign of the *Hand and Pen* in Fetter Lane, London, also attained considerable eminence at a little later date.

The work of the best of the penmen deserves study, not only because we find reflected in it the spirit of their time, but because, if we put aside their exaggerated displays of technical skill and "ingenuity in making divers curious figures," for theirs is essentially a conscious art, we shall find much that is beautiful, fundamentally right, and of practical use in the work of to-day.

It is not possible within the necessarily brief limits of these notes to consider separately all the examples from old writing books here brought together ; moreover, were they thus treated, the interested student would lose somewhat the valuable and pleasurable exercise of personal judgment and discovery. Nor will the relation between the styles or the development of the various characters be investigated, for to treat that part of the subject adequately would require a history of writing. This is an introduction to the collection as a whole ; references will be made to specific examples, but mainly as representative of a particular style or of a method of treatment, while the criticisms made and principles laid down will be found capable of a very wide application. The guiding thought and intention will be *to open the eyes of the mind to perceive the best.*

It is deeply to be regretted that we are deprived of the advantage of the late Mr. Day's experience and trained judgment in the introduction which should rightly be his, for his knowledge of, and interest in, everything appertaining to lettering is too well known to need emphasis here, and it must needs be a source of regret that we cannot know his thoughts and consider his criticism on these examples of the craft. Both before and since his death the collection has passed through many examinations and siftings, and every example contains some feature or features justifying its inclusion ; though occasionally pages are reproduced with details which it is not desirable that we should emulate or study. Especially is this true of the initials, as, for instance, in the work of Beauchesne and Baildon in Example 30, but with the exception of this initial the page well repays study, both for the character displayed in the small letters and for the signs of playfulness in the slight scrolls and flourishes.

At the close of the 15th century a formal literary or book-hand ceased to be generally practised ; it was superseded

by the printing press; and it was during the 16th century that cursive writing, under the pressure of influence from the northern Gothic or pointed style and the southern more rounded and freely written Italian script, passed through one of its most interesting phases. This period may be considered to mark the birth of modern writing. The first three examples of this collection, and others of the style of Examples 7 and 8, exhibit very clearly the influence of northern 15th-century bookwork. The letters have much of the "weight" and solidarity of type, while the freedom of penwork is evident in the treatment of descending strokes, and in the use of flourishes and scrolls. Example 4, which is also type-like in character, is taken from a Spanish writing book of the 18th century and shows a style of work noticeable for its fine roundness and bold simplicity of form, combined with good, clear spacing of letters and lines; the value of these qualities in ensuring readability, and what we may define as tranquillity and a forceful serenity of character in the page, cannot easily be overestimated.

The decorative value of a headline of letters, larger and heavier than the text, may be seen in such examples as 11, 18, 20, and 25; while No. 14, an example of work by John Ayres, writing-master in St. Paul's Churchyard during the last half of the 17th century, is worthy of study as suggesting a legitimate method of interlineal decoration forming, as it were, a rich background of pattern or tone which need in no way interfere with the legibility of the matter. The somewhat thin and weak treatment of some of the scrolls and the complete isolation of others are weaknesses we must not repeat in work based upon this example. The page is, however, full of suggestion to metal workers and engravers, of whose craft it is peculiarly reminiscent. The superiority of the wide Gothic writing over the laterally compressed form in such

essentials of good lettering as legibility, dignity, and strength, may be studied in Examples 14, 15, and others.

The Italian or Roman style, destined to supersede the heavier and more complicated Gothic, is illustrated in Example 35, a very beautiful piece of late 16th-century work. The initial "D" is well constructed and full of vitality. The student should observe the strength and very beautiful subtlety of form in this letter, especially noting how the bow springs from the base of the stem and, curving well out, returns and completes its form with a slight drop. Observe, too, the honouring of the two important words and the decorative value accruing from the use thus made of the line of capitals; the equality of weight as between the large and small letters; the excellent spacing, which is a thing so little understood and so rarely well done in these days; the freedom with which the lines are allowed to terminate where they will, without excessive spreading out or closing up; and, lastly, the simplicity and good composition of the whole. All these features combine to make this a very quiet and dignified inscription, severely simple, yet stored with lessons and inspiration for the modern scribe, but even more for the discerning letter-cutter, typographer, and architect.

In Plate 32 we have a small, interesting example of decorative writing from a Spanish copybook of 1650. The arrangement and balance of effect are excellent: and the flourishes are legitimate and unforced accentuations of distinctive parts of the letters from which they spring. They are full of vitality, and while adding interest to the page form a good example of organic decoration. The three lines of small writing are invaluable in providing a base and thus steadying the composition.

Spain has provided us with many examples of a style of calligraphy which, though closely akin to that of Italy, has a distinct

national character. Example 49, taken from an 18th-century writing book, is strongly and beautifully written with a slanted pen, and shows an interesting and varied treatment of the serifs or terminating strokes of the *p*'s and *q*'s. Both in this and in other examples, it is well to note that the placing of the dots of the *i*'s is responsible for a feeling of "spottiness." The practice of making the dots range with the tops of the ascending strokes was, and is, often followed, with a resultant loss of connection between the two component parts, and consequent isolation of the smaller member. It adds to the unity of the letter, to the strength of the lines of writing, and to the restfulness of the page, if the dots are placed close to the stems of the letters of which they form necessary parts. It is to be regretted that the border in this example is not in scale with the writing; it is weak in weight of line, and somewhat disconnected in design; nevertheless it contains suggestions as to decoration which should be of practical use to the discriminating student. Another method of adding a decorative interest, and at the same time strengthening the composition of a page which would otherwise be disconnected, is by tying the parts together with bands and lines. These may be judiciously interlaced—as in the two examples from the book of Palatino, one of the earliest and best known of the Italian writing masters, given in Examples 66 and 67.

The very beautiful Italian semi-formal script of the Renaissance had a decisive influence on other European styles, and, mainly as the result of this influence, English cursive writing gradually lost a great part of its disjointed and angular character and acquired the freely written and linked-up manner exemplified in the writing of Peter Gery (see No. 51). Plate 38 and the succeeding italic alphabets and writings are replete with hints to modern workers—witness the interesting and useful forms of amperzands; the character, strength of curvature, and subtleties

of shape and construction in the letters; the spacing, compactness, and uniformity of the lines; and the treatment of capitals and ascending and descending strokes, with their flourishes and scrolls. The manner of writing the word "Socrates" in Example 82 is an instructive example of the pride of display and "ingenuity" of the French penman, Jean de Beaugrand, not without its fascination for the modern scribe and letter-engraver. Examples 71 and 72 illustrate good "placing" of title or heading, and the free but fairly reticent rendering of the scrolls in which the writers loved to show their control of the pen, while the management of the various items of the note on Plate 74, written by Maria Strick as a specimen for the guidance of her numerous pupils, shows a good feeling for balance and composition.

Two varieties of upright writing, both showing good judgment in arrangement, deserve mention. That in Plate 75 has a pleasing little scroll carried into the lower margin and flanked and supported by some long vertical lines that materially steady the design. The other, Plate 90, notwithstanding a rather heavily inked initial and flourish, exhibits a very beautiful economy of line in the construction of the letters and suggests the presence of that restrained power characteristic of most achievements which win an abiding place in the hierarchy of things done.

The most delicate writing in the series is that shown in Examples 80 and 81, selected from a book issued by Beaugrand early in the 17th century. The graceful and fanciful treatment of the initials in both examples and of the two scrolls in the lower margin of the latter is very pleasing and contains ideas for the modern calligrapher and designer, while in both plates the judicious placing of the flourishes and consequent accentuation of the corners greatly strengthens the design as a whole.

The excessively intricate borders so often found in the old

writing books—though they are the inevitable development of the ornamentation of the initials—rarely add to the true beauty of the work and certainly show but little feeling for that restrained power to which reference has just been made. It is sufficient to say here that the examples shown are the most restrained and the best that could be found, and, while they are not to be considered as in any way perfect examples of taste, they are typical of their time and contain suggestions which may be of service.

We are on happier ground when we come to such page arrangements as that of Peter Gery (No. 100). The natural manner in which the arm of the initial L in this plate holds the text, and the steadying influence of the line or base formed by the signature, are vital elements in a very good composition.

A cursory glance through this collection is sufficient to clearly reveal the great importance of the *ensemble* made by the composition. The value of a well-shaped mass—be it light or heavy—as a contribution to the success of a page may be judged by a reference to such examples as 53, 81, and 86. Construction and growth of letter, line, and ornament; steadiness and balance of part against part; the due accentuation of this and the dropping of the other; the question of scale, and the using of ornament, not for its own sake, but to support and give value to the whole; all these considerations are involved in producing a strong and beautiful piece of work and must be remembered while studying these examples.

In conclusion, the writer of this introduction would emphasize, with all due reserve, the supreme importance, in the whole range of Penmanship and Lettering, of an appreciation of reticence combined with legitimate freedom in execution, associated with depth and vitality of spirit in tone and inspiration.

P. J. S.

DESCRIPTIVE LIST OF ILLUSTRATIONS

*For full Titles of the Books quoted, see Alphabetical List of Authors
at the end of this Volume*

1. PAPAL CHANCERY HAND. Spanish, from the Recopilacion Subtilissima of Juan de Yciar, 1548.
2. PAPAL CHANCERY HAND. Italian, from Il Perfetto Scrittore of G. P. Cresci, 1570.
3. A MUCH LATER VERSION OF THE SAME KIND OF HAND. Spanish, from the Arte nueva de Escribir of J. C. Aznar de Polanco, 1719.
4. SET CHANCERY HAND, from A booke containing divers sortes of hands by J. de Beauchesne and John Baidon, 1571.
5. GOTHIC WRITING. Flemish, from the Exercitatio Alphabetica of Clement Perret, 1569.
(Compare Nos. 8, 9, and 14.)
6. GOTHIC WRITING. Netherlandish, from the Exemplaer-Boeck of A. Perlingh, 1679.
7. GOTHIC WRITING. Flemish, from the Exemplaria sive Formulae Scripturae Ornatoris XXXIV. of J. Houthusius, 1591.
(Compare Nos. 6, 9, and 14.)
8. GOTHIC WRITING, from the Theatrum Artis Scribendi by J. Hondius. This is a so-called "bastard" English type, and is written by M. Martin, 1594.
(Compare Nos. 6, 8, and 14.)
9. GOTHIC WRITING. Flemish, from the Exemplaer-Boeck of J. van den Velde, 1607.

- ✓11. GOTHIC WRITING, from the Lust-Hof der Schrijft-Konste by Symon de Vries, 1619. Notice the terminations of the *p*'s and *q*'s which are particularly ingenious and the decorative value of the headline.
12. GOTHIC WRITING. German, from the Anweisung zur zierlichen Schreibkunst of B. U. Hoffman, 1694.
(Compare Nos. 11 and 14.)
13. GOTHIC WRITING. English, from A Tutor to Penmanship by John Ayres, 1695.
(Compare Nos. 9 and 14.)
14. GOTHIC WRITING. English, from the same source.
Note how the flourishes form a kind of middle tint, and decorate the page without obscuring the writing.
15. GOTHIC WRITING. English, from Multum in Parvo, or the Pen's Perfection by Edward Cocker, c. 1675.
The third word on the fourth line is meant for a contraction of Christian—but Cocker, or one of his predecessors, has evidently gone astray and mistaken the Greek *ρ* for a *p*.
16. GOTHIC WRITING. English, from Writing Improved by John Clark, 1714.
- ✓17. GOTHIC WRITING. German, from Kunst-richtige Vorshriften, Frankfort and Leipzig, 1702.
It is interesting to compare this late German example with the three English versions which precede it (Nos. 14, 15, 16), and to note how in this case the letters are all closed up and, as it were, flattened, whilst in the English work they are much rounder and more open.
18. GOTHIC WRITING by Peter Gery, 1670.
This shows a headline in large letters satisfactorily combined with smaller writing on the rest of the page.
19. A SMALL SCRIPT, rather Gothic in type, from the Exemplaria sive Formulae Scripturae Ornatiore XXXIV of Houthusius, 1591.
Note the character given to the writing by the long tails of the *s*'s.
(Compare Nos. 20 and 21.)

- ✓ 20. ANOTHER EXAMPLE of the use of the long *s*, from *Poecilographie* by J. de Beaugrand, 1598.
Note the decorative value of the headline.
(Compare Nos. 19 and 21.)
- ✓ 21. GOTHIC WRITING, from the *Spiegel Der Schrijfkonste* by J. Van den Velde, 1605.
Note the characteristic long *s*'s and the curious form of the double *s*.
(Compare No. 26.)
22. CURRENT DUTCH WRITING, from the *Tooneel der loflijcke Schrijfpen* of Maria Strick, 1607.
(The four lines at the top of the page compare with Nos. 59 *et seq.*)
23. A PRETTILY SPACED RENDERING, in Gothic script, of a poem in three verses, from the same source.
24. CURRENT WRITING, to go with larger Gothic letters, from 'T *Magazin oft' Pac-huys der Loffelijcker Penn-const* by D. Roelands, 1616.
25. A MINUSCULE WRITING, showing certain affinities with Gothic. From the *Paranimphe de l'Escriture Ronde* of F. Desmoulins, 1625.
(Compare Nos. 19-23.)
26. ANOTHER CURRENT HAND with long tails to the *f*'s as well as the *s*'s, from 'T *Magazin der Loffelijcker Penn-const* by D. Roelands, 1616.
27. A CURIOUS and characteristic Dutch script, from the *Exemplaar-Boek* of A. Perlingh, 1679.
- ✓ 28. SECRETARY HAND, from *A booke containing divers sortes of hands* by J. de Beauchesne and John Baildon, 1571.
29. ANOTHER HAND showing the characteristic *d* of 28, from *Chirographia* by R. Gething, 1619.
- ✓ 30. AN EXAMPLE OF LETTRE PATTÉE, from the *Exercitatio Alphabetica* of C. Perret, 1569.

31. LETRA ANTIGUA. A kind of simple Roman letter with occasional flourishes introduced, which very much help the balance of the page. From the Recopilacion Subtilissima of J. de Yciar, 1548.
32. AN ITALIC HAND, in which some of the letters are adorned with flourishes. Spanish, from the Primera Parte Del Arte De escribir by J. de Casanova, 1650.
33. A VERSION OF ROMAN MINUSCULE, having some affinity with the so-called "diplomatic hand." From the Libellus valde doctus elegans, utilis, multa varia scribendarum litterarum genera complectens of R. Wyss, 1549.
34. ROMAN SCRIPT, from the Exercitatio Alphabetica of C. Perret, 1569.
35. ROMAN SCRIPT, from Il Perfetto Scrittore of G. F. Cresci, 1569.
36. ROMAN SCRIPT, from the Primera Parte del Arte de Escribir, by J. de Casanova, 1650.
37. ROMAN SCRIPT, from Kunst-richtige Vorschriften. Frankfort and Leipzig, 1702.
38. ITALIC WRITING, bearing some resemblance to No. 33. From the Anweisung einer gemeine handschrift, by J. Neudorffer the elder, 1538.
39. ITALIC WRITING, from the Exercitatio Alphabetica of C. Perret, 1569.
40. } CAPITALS AND SMALL LETTERS, from A booke contain-
41. } ing divers sortes of hands by J. de Beauchesne and J. Baildon, 1571.
42. LETTERE PIACEVOLLE, a rather fantastic italic hand from the same source.
Note the unsatisfactory initial.
43. A VERY SIMPLE ITALIC HAND, from the Exemplaria sive Formulae Scripturae Ornatoris XXXIV. of J. Houthusius, 1591.
44. } TWO SIMPLE ITALIC HANDS, in which the tops of the //s
45. } etc., show traces of the blob-like thickening which characterizes the more flowing hands illustrated in Nos. 53 to 64. From the same source as the preceding example.

46. SPANISH "BASTARDO" WRITING, from the Nueva Arte de Escribir of P. Díaz Morante, issued by Palomares in 1789.
47. REDONDILLO, or Spanish round hand, from the Arte de Escribir of Francisco Lucas, 1580.
Note the curious form of the *d* which characterizes this type of writing.
48. BASTARDO Spanish Writing, from the same source.
49. SPANISH WRITING, from the Nueva Arte de Escribir of P. Díaz Morante, issued by Palomares in 1789.
Note the interesting treatment of the *p*'s and *q*'s.
50. ROUND HAND WRITING, from the Copy-Book of Richard Daniel, 1664.
51. ROUND HAND, by Peter Gery, 1670.
52. FRENCH AND BASTARD ALPHABETS, from L'Art d'Ecrire, by J. B. Allais de Beaulieu, 1680.
53. EARLY EXAMPLES of the heavy endings to *p*'s, *d*'s, and other letters, with lunds above the line which form so conspicuous a feature in the next ten examples. Italian, from the Libro di G. B. Palatino, 1549.
54. MORE FORMED WRITING, Italian, from Il Perfetto Scrittore of G. F. Cresci, 1570.
55. A BELGIAN RENDERING of the same characteristic, from the Exercitatio Alphabetica of C. Perret, 1569.
56. ANOTHER EXAMPLE of the same kind of writing, in which the Initial is less satisfactory and there is more tendency to introduce flourishes. From the Exemplaria sive Formulae Scripturae Ornatiore XXXIV. of J. Houthusius, 1591.
57. A MORE KUNNING HAND, with the same characteristic blob, from the Tooneel der lolligeke Schrijfften of Maria Strick, 1667.
58. ANOTHER EXAMPLE, with typical penwork scrolls of the period above and below the writing. From Les Oeuvres de Lucas Materot, 1608.

61. AN ITALIAN EXAMPLE, from *Il Cancelliere* by L. Curione, 1609.
62. AN ENGLISH EXAMPLE, from *The Writing Schoolemaster* of John Davies of Hereford, 1648.
63. ANOTHER EXAMPLE, with typical scrollwork, from *Les Oeuvres* de Lucas Materot, 1608.
(Compare No. 60.)
64. A PORTUGUESE EXAMPLE, from the *Nova Escola para aprender a . . . escrever*, by M. de Andrade de Figueiredo, 1722.
(Note the *f*, *p*, *j*, *q*, and compare them with Nos. 49, 62, and 63.)
65. AN EXAMPLE, showing the same typical thickening, in a modified form, combined with the flourish. From the *Grundliche Unterricht der edlen Schreib-Kunst* of G. Scheurer.
66. ITALIAN MERCANTILE HANDS, showing an early re-
67. strained and happy use of the flourish. From the *Libro di Palatino*, 1540.
Note how the lines help the composition of the page.
68. ANOTHER ITALIAN MERCANTILE HAND, with flourishes, from the *Opere* de Frate Vespasiano Amphiareo, 1554.
69. ITALIAN WRITING with flourishes. From *Il Perfetto Scrittore*
70. of G. F. Cresci, 1570.
71. PRETTILY SPACED and arranged pieces of flourish work.
72. From the *Spieghel der Schrijfkonste* of J. van den Velde, 1605.
73. RATHER RIOTOUS FLOURISH WORK, from the *Tooneel der loflijeke Schrijpen* of Maria Strick, 1607.
74. SLOPING AND UPRIGHT WRITING, with flourishes from the same source.
(Compare the two lines at the top with No. 75.)
75. UPRIGHT WRITING, with flourishes, from the *'T Magazin off' Pac-huys der Loffelijcker Penn-const* by Daniel Roelands, 1616.
(Compare the upper part of 74.)
Note the pleasing little scroll and how the long vertical lines on either side of it help to steady the design.
76. SLOPING WRITING, with flourishes, from *Les Oeuvres* de Lucas Materot, 1608.

77. ANOTHER SLOPING WRITING, with flourishes, from Il Cancelliere of L. Curione, 1609.
(Compare No. 61.)
78. RIOTOUS, but on the whole legible, flourish work. From 'T Magazijn oft' Pacchys der Loffelijcker Pennconst by David Roelands, 1616.
79. A WELL SET OUT piece of flourish writing, from Chirographia by R. Gething, c. 1619.
80. TWO EXAMPLES, in which the flourish is kept within bounds,
81. from the Pencilographie of J. de Beaugrand, 1633.
Note the delicacy of the writing and the fanciful treatment of the initials.
82. RESTRAINED FLOURISH WORK, from the same source.
83. SLOPING WRITING, with flourishes, from a book by Thomas Weston, 1681.
84. ANOTHER SLOPING HAND, with flourishes, from Kunst-richtige Vorschritten, 1705.
85. A SIMPLE CURRENT HAND, with a few flourishes added. From M. Baurenfeind's Vollkommene Wieder-Herstellung der Schreib Kunst, 1716.
86. PORTUGUESE WRITING, with flourishes. From the Nova
87. Escola para aprender a . . . escrever by M. Andrade de Figueiredo, 1722.
88. CURRENT WRITINGS, from Chirographia by R. Gething,
89. c. 1619.
90. TWO WRITINGS WITH FLOURISHES, showing a deliberately
91. sought after effect where the ink has not run freely from the pen. From Richard Daniel's Copy-Book, 1664.
92. GREEK WRITING, from the same source.
93. GREEK WRITING, from The Universal Penman by George Bickham, 1743.
94. TYPICAL BORDER WORK, from the Tooneel der loflijcke Schrijffen by Maria Strick, 1607.

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95. TYPICAL BORDER WORK, from *Calligraphotechnia* by R. Gething, 1619.
96. VERY ELABORATE BORDER WORK, from the *Pen's Transcendency* by Edward Cocker, 1660.
97. A PAGE OF WRITING framed by one sweeping line. From the *Tooneel der lofijcke Schrijfpen* by Maria Strick, 1607.
98. } TWO PAGES OF WRITING, one sloping, the other upright,
99. } each framed by an encircling line, by Jean Delachambre, 1638.
100. A PAGE OF WRITING partially framed by the tail of the Initial L. From *Gerii Viri in Arte Scriptoria quondam celeberrimi opera*, 1670.
101. A PAGE OF WRITING framed by one sweeping line. From the *Exemplaar-Boek* of A. Perlingh, 1679.
102. SIGNATURE AND FLOURISHES, from *T'Magazin oft 'Pac-huys* of David Roelands, 1616.
103. A FLOURISH, from the *Spiegel der Schrijfkunst* by J. van den Velde, 1605.
104. A FLOURISH, from the *Exemplaar-Boek* of A. Perlingh, 1679.
105. LETTERING WITH FLOURISHES, which form a kind of scrollwork, from *Chirographia* by Richard Gething, 1645.
106. A BORDER OF HEARTS, from the same source.
107. } FLOURISHES, one encircling the signature, from *Calligrapho-*
108. } *technia* by Richard Gething, 1619.
109. AN ELABORATE FLOURISH starting from the downstroke of a *p*. From A. Perlingh's *Exemplaar-Boek*, 1679.
- ✓ 110. AN ELABORATE FLOURISH starting from the tail of a *k*. From the *Exemplaria sive Formulae Ornatoris XXXIV.* by J. Houthusius, 1591.
111. A FLOURISH, by Peter Gery, *c.* 1670.
112. SIGNATURE FORMING A HEART, from Richard Daniel's *Copybook*, 1664.
-

PLATES

B*



LETRA DE BVLAS

JOHANNES Oratione di
uina tituli San-
cti Joannis ante portam latinam sancte
Romane ecclesie pribr Cardinalis Archi-
episcopus Toletanus Hispaniarum primas
ac Regnorum castelle maior cancellarius &c.

A. a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p.

q. r. s. t. u. v. x. y. z. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. X. Y. Z.

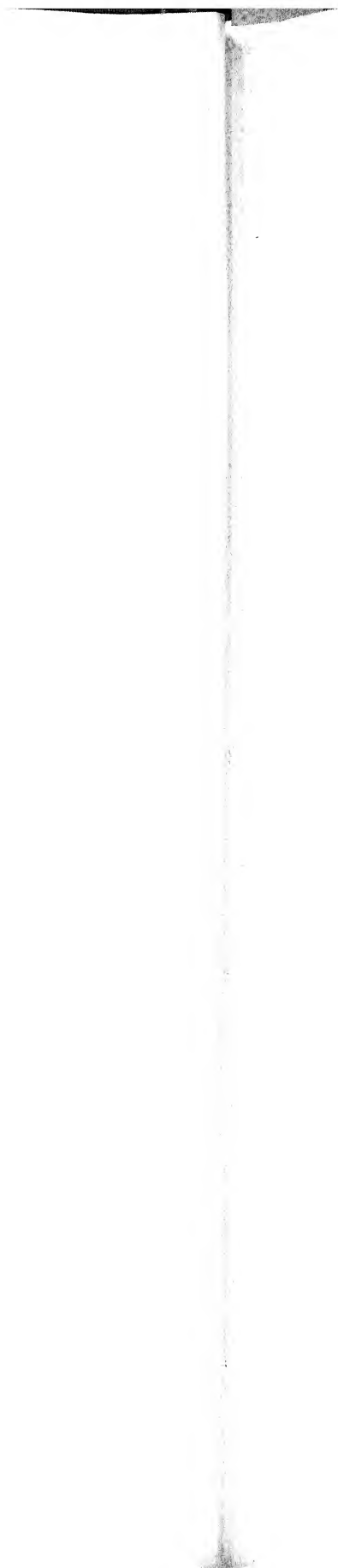
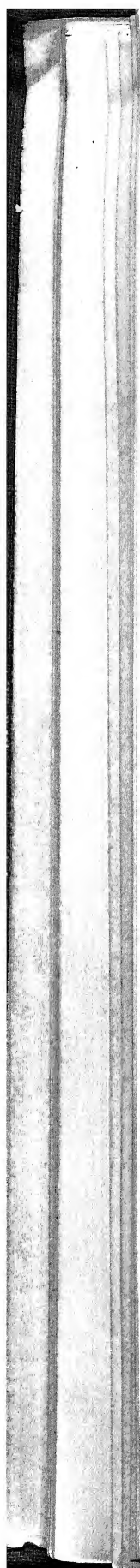
A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. X. Y. Z.

A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. X. Y. Z.

A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. X. Y. Z.

A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. X. Y. Z.

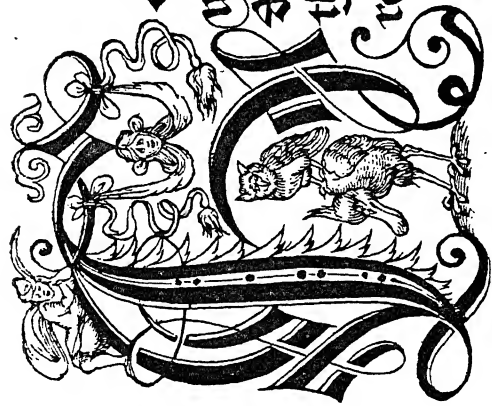
Joannes de Yciar Scribebat Cesaraugu-
sta Anno domini . 1 5 4 6 :-
J. O. U.



Vltius seruis seruorum Dei di-
lecto filio Vincentio de Andrea
Canonico Suesſan̄ Gal† et
aplican̄ benedict Site ac morum
honestas aliq; laudabilia probi-
tatis et virtutū merita super quibus apud
uos fide digno commendaris testimonio :-
Crescus scrib.

Si quis autē hoc attemptare pre-
sumpserit indignationem omni-
potentis Dei ac beatorum Pe-
tri et pauli Apolorum eius se
nouerit incursum. Dat† Rome :-
sanctum Petrum Anno incarnationis.
Joannes Franc. Crescus Sc.

Apostoles, y Evangelistas, y los setenta, y dos Discípulos del Señor, los Santos Inocentes, y los Martyres, los Pontífices, Confesores, y Doctores, los Sacerdotes, Levítas, y Vírgenes te alaben eternamente,



The say channery hande.

¶ deserveth great chastisement that
with fearefull hardynes as a foole //
determineth hymself in high and difficult //
things with hastie counsell whiche //
requireth long determination & aduise.

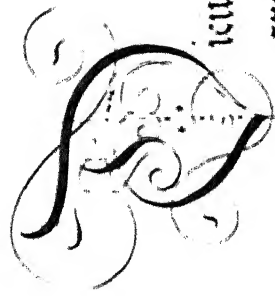
A a B b C c D d E e F f
G g H h I i J j K k L l
M m N n O o P p Q q R r
S s T t U u V v W w X x Y y Z z

Het herte des rechtuerdigen, dichtet wat te antwoorden
is: daerentegen den mont der godloosen schuyt het boos:
se de heere is verre vanden godloosen: maer der recht:
uerdigen gebet verhoort hy: vriendelyck sien verheucht
het herte: Een goet geruchte maect het de gebeenten:

6

inijneemend vroom **C**apiteijn der Romeijnen,
werdt vermaent door synen **G**oon dat hij soude
Inneemen een **A**vantagense plaetse met verlies
van weynigh volck: maer **F**abius die niet
sonder merckelijcke noodt sijne **S**oldaten en avon
tuerde, antwoorde, wilt gij een van die weynige sijn.

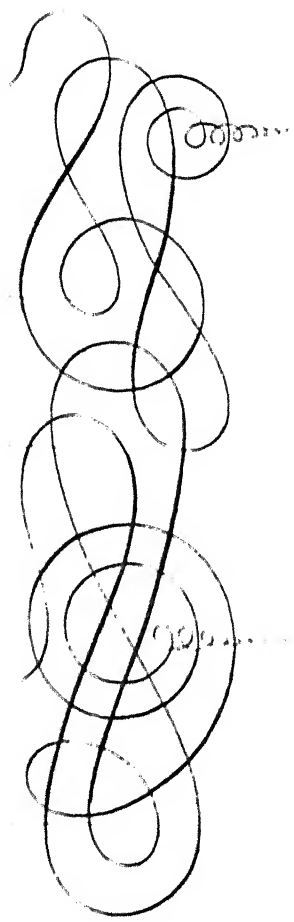
7



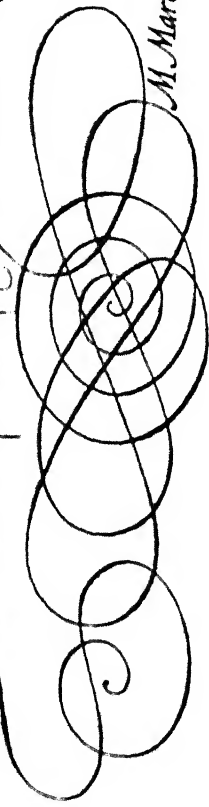
ieu. qui est Verite. a defendu menterie. parquoy les menteurs sont
grandement a harr. le Jeune homme qui s'accoustume a mentir.
il fait dove & ouverture a tous Dices. par lesquels la Die est ma-
culée & entaidie tu dois plus ouyr que racker. pource que tu ne
ferois iamais repains quand tu te tais. Homme dit le Sage.



a. b. c. d. e. f. g. h. i. v. k. l. m. n. o. p. q. r. s. t. u. x. y. z.



Like as the cutting of vines and other plants
is cause of much better & more plentie of y
fruit: so the punishment of euill men, cause
good men to flourish in a common welth.



M. Martin Ang. ser.

Son admonestoit les autres gens de rendre
leur Seigneur le plus agreable par la Vertu, comme
estant l'unique ornement de cest age. Et les
Dieux de n'adjoins ter point a leur vielles. Je la
lardeur du vice & dit Fornite des mandai & les
mixure, peu quelle a as les d'autres imperfections
l'abbé de f. f. q. b. k. l. m. n. o. p. q. r. s. t. u. v. x. y. z. e. t.

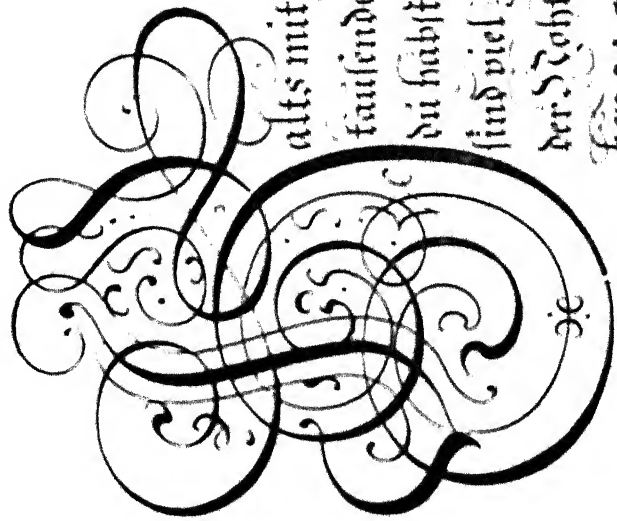
De la

Scrupulis est et plena dignitatis dicendi
faculta. quæ plurimas gratias. firmißimas amicitias. maximam sape
studia peperit. Eloquentia principibus maxime ornamento est. Elo-
quentia grandis est verbis. sapiens sententis. genere toto grauis: ma-
nus extrema non accessit operibus eius: præclarè inchoata multa,
perfecta non planè. Nihil est eloquentia laudabilius vel prestantius.

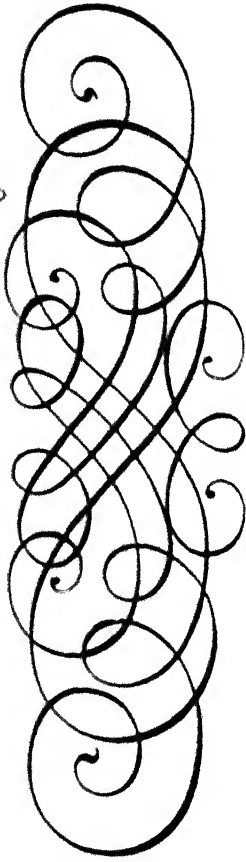
A b c d e f f f g h i k l m n o p p q r r s s t t s s t t o v u w x y z.

A S C D E F G H I K L M N O P Q R S T.

A T U V Z



alts mit jederman freündlich vertraue aber unter
täuſenden ſaum einem. Vertraue keinem Freünd,
du habſt ihn denn erkannt in der Noht. Denn es
ſind viel Freünde weil ſie es genießen können, aber in
der Noht halten ſie nicht. Freünd in der Noht ge-
hen z. s. auf ein Noht. Solts ein harter Stand ſein,
So gehen ihr ſo auf ein Quintlein. Und iſt man
cher Freünd, der wird bald Feind, und wülte er ei-
nen Noht auf dich, er ſagets nach. Sprach im 6. Cap.

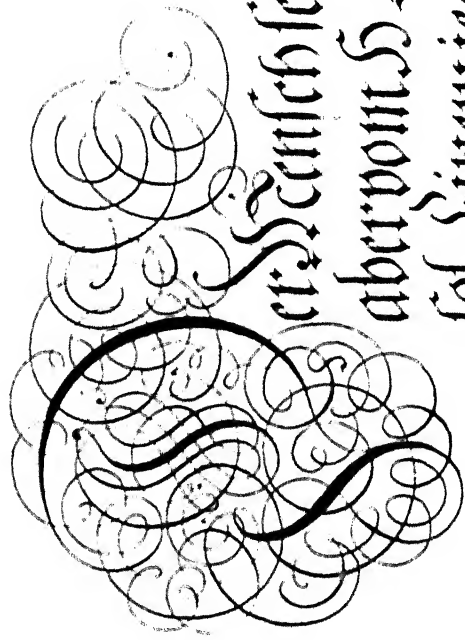


quod Nos de gratia nostra spectia-
liat ex certa scientia et mero motu nostris Precedimus et Contes-
simus. At per presentes pro nobis heredibus et Successoribus
nostris Pannus et Contedimus Prefato B. Nos omnia et
omnimoda bona et Latalla et alia quacunq; et quae sibi
ante hoc tempora pertinebant Pardonnans etiam eidem et

shall be a poor man. He that loveth wine and
oil shall not be rich. Look not thou upon the
wine when it is red when it giveth his colour
in the cup when it moveth it self aright. At the
last it biteth like a serpent & stingeth like an add^{er}

All **S** his ^{and} Indenture
to have and to hold
willing & paying
So all **S** people. **A**be
desghimforqrsstomw

Person who appropriate to himself the
Reputation that arises from anothers
Performance, discovers a barrenness of
Mind, a vain glorious humour, a lazy
Disposition, and an unjust Principle.
a b c d e f g h i j k l m n o p q r s t u v w x y z



Der Mensch setzet ihm wohl für in seinem Drecken
aber vom Hēxxr kompt was die zünge reden
sol. Lintet ieglichen duntken seine Wege rein seyn
aber alleine der Hēxxr machet das Herz gewis.
Besichl dem Heran deine Werke so werden deine
Anschlage fortgehen. Der Herz machet alles umb
sein selbst willen auch den gottlosen zum bösen tag.

a b c d e f f g h i f l l m n o
p q r z s s st t tt u v w p y k z.



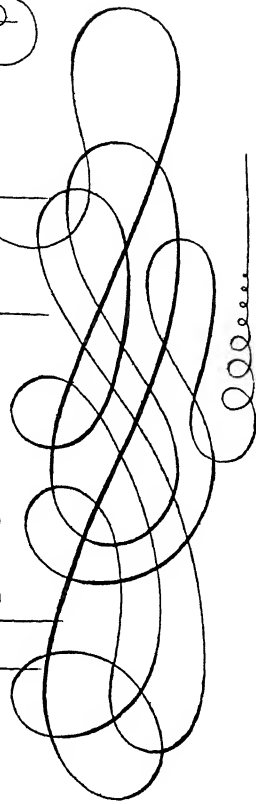
autam semper poten

tiam veritas habuit ut nullis machinis aut
iniquisquam hominis ingenio aut arte subrepti
potuerit (et si licet in causis nullum patrum
aut defensorum obtineat tamen per se ipsa deser-



ourroucez vous dit le Prophete & ne pechez point C'est a dire, moderez vostre ire,
laquelle se pourroit conuerſir en fureur, ſi par la victoire de ſoy meſme elle n'eſtoit ſur-
montee. Pre empesche la penſee, trouble l'entendement, ofenſe les bons, irrite les mau-
uais, & nuyt a celui qui la nourriſt en ſoy. Ne n'epargne perſonne condempne
chaſcun, & blaſpheme les choſes ſancſtes. Mettons ſuy donc un ſcan entremet.

a. a. b. b. c. d. d. e. f. f. g. h. h. i. k. l. m. n. o. p. p. q. r. r. s. t. t. u. u. v. v. w. w. x. x. y. y. z. z.



rescountes en seurte yn fait de consequence a peu de
prossence si soude dny mainteur en transulte a tpe despar; pou entre—
beaucoup som fidele. Lait a le pule som tempore. Et se lieue pou de maigue
aujourdhyar peconnele yn conage loyal. Celsy qui a le cuer double se som
don estre hain pour amour. Cel yn lacer incomprable yn adouste de rancor
yn fidele amy. Quid acedem ne puisse aucunement estandre, ny se esgarer.
Aussib bcedde sffle ss qqqq h hyy ff mmmpoyez ss hss dyoyz st sy.

ant

ayner & honorer. **Q**u'il sur toutes choses,
parler sobriement de sa puissance incomprehensible,
observer ses saintes commandemens, et se servir en toute
humilité. **E**sperant de sa misericorde infinie & bonie
gratuite, toute faveur, amour, assistance & consolation
en toutes nos operations & entreprises. **A**bsced effgg
hhuiklunnoqvz Nipwvovvz est.

Helde.

at jon de leuen o' **V**ondien des **V**aelts lee uacht
 En **V**ael der **V**ael tell haer diemen ter ont lich teent
 Almen aenhet i wonder beder **V**ael **V**ael **V**ael
 De gacht al ver te beven diemen ont had t' ueneemf
 De vae gacht

Vael **V**ael antwercken vael van ont lichen beder
 Haer o' de **V**ael met eicht haer t' **V**ael haer noet geweten
 De **V**ael tael **V**ael ter ont t' **V**ael veruondert blyve
 Want men geuolen **V**ael t' **V**ael minant comen meten

Vael nu voortan
 v meten t' **V**ael leuend **V**ael **V**ael **V**ael
Vael **V**ael t' **V**ael **V**ael **V**ael **V**ael haer leet t' **V**ael
 t' **V**ael moer als **V**ael **V**ael comen **V**ael
 De al dat leet t' **V**ael **V**ael en men **V**ael haer t' **V**ael
 De **V**ael **V**ael

Vael

Vael

À Dieu, toute Gère, en Fessing

ordonne en sachement et bien aimé. Le
se desir qu'avez de savoir comme j'ai profité a l'écriture, Je'ai
est manqué pour ne parois tre nonchalant a vous envoyer la presente,
par laquelle pourriez veoir ce qu'en ai apprise par ensemble mon
avancement. S'ammant et ma composition française, Espérant
si en trouver aucun reproche, a tant apres m'et tre recommande
tres-humblement a vos bonnes graces, prie l'Eternel vous donner
en santé longue et heureuse vie. ce 26. d'Avril Mm. 1614

De tout vostre tres-obeissant filz.

avid, Roilands.

Ne ne tenone par **S**uor buy qst suseure ingeane.
selon l'au s'adualite de clane du leu ignoance de la t'ray nature de jmmortalite de l'ame, on
constitue l'au s'ouuain bien en la t'olupte de jouissance de s'oz qst chatouillan le plus la soie.
L'au s'pe de l'oue les auo qui s'attoibuyou faulciant le non de Philosephe se sou efforeZ par
suseure argumone de s'prouuo par l'au l'au malice de paroler graue de magnifiques di san
qst nul ne poumoit par factan a queure la t'olupte qst ne fust t'olupteux illaie et qst diu t'icou
coute aux pen de s'conuue le. Mais que de l'au s'pudore s'les conuaince de mensonger as cauoie
qst ne faulz par regardo seulement a qst d'yeu les hommes aine s'ilz s'accordeu a l'au opinion



enst den sijn oorde al in vanden; daerom
sint ons den vlesstichtlijst en hiden om
ons ghenoeft te vberichten niet so danige
kenst den die den diden ons niet konnen
ontrooven, den al den ongeschickel sal oot
saken sijn vanden saken te vberichten.

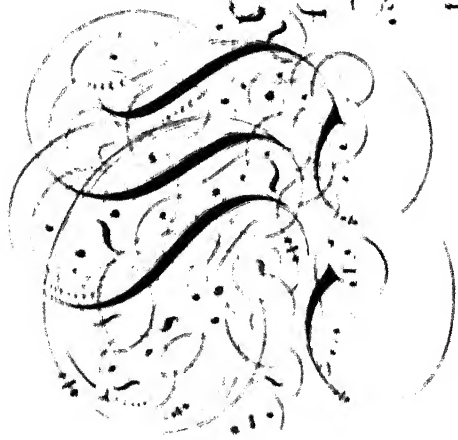


Seventh hundred.

ene not that whiche is holy unto dogges neither taste ye
your pearles before swynne, least they treade them under
their feete. and the other turne agayne and all to rent you
Aye and it shalbe givyn you. seke and ye shall fynd helpe



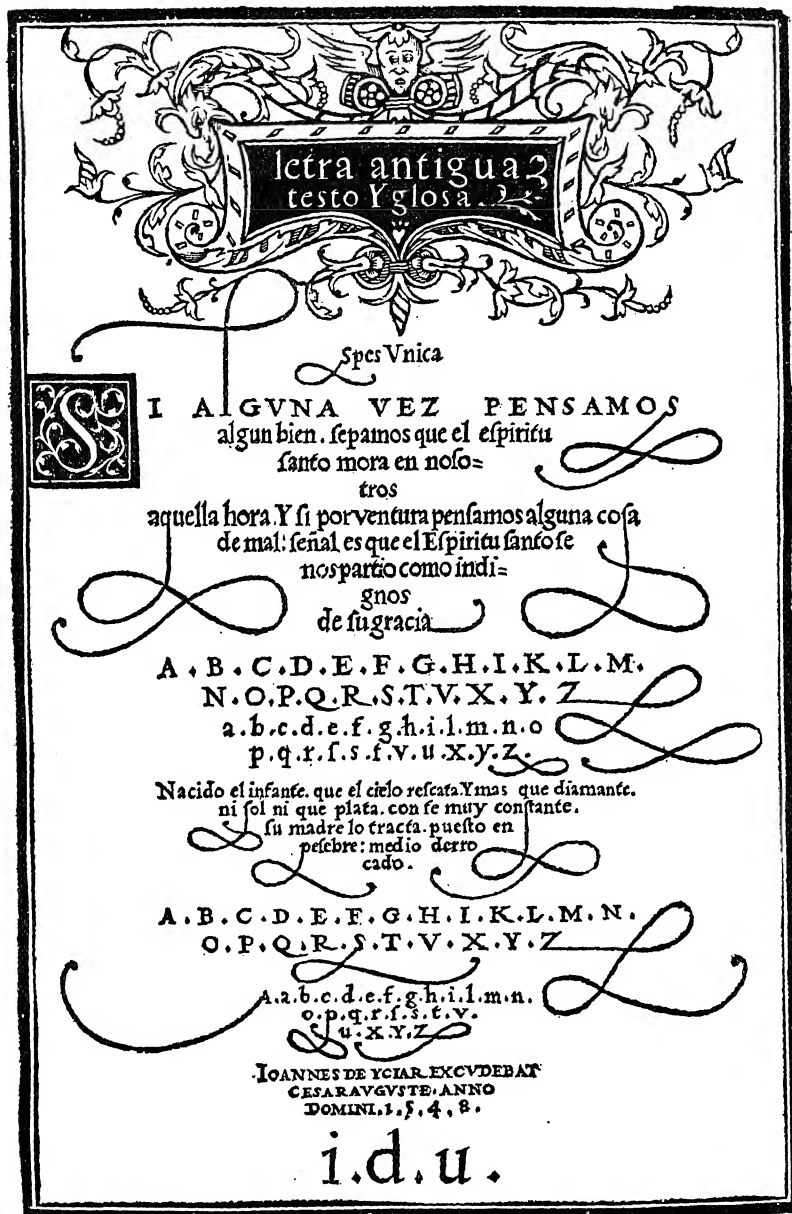
a b c d e f g h i k l m n o p q r s t u v
x y z se st xw d.



CC requierant remmané veu vhesé nane d'axe h'ec in mentoné
se reme d'and mase, veux appareant d'af our mamece f'newe
La s'ming d'ene mmede ad s'ic vpon s'he v'icue d'of s'his our
wacant and d'ail remmané ement to answeare vnto all y'

Las armas orientales y algunas quemadas que no tienen sobre el fuego se
pueden llamar las risas y alabanzas del hombre loco y así es vanidad
y leura la alabanza que tiene de su boca. Por tanto es mejor oír la
corrección y amonestación del hombre sabio y prudente, que no las
canciones y risas de tales adúlteros y locos.

La b c d e f g h i k l m n o p q r s t u v x y z



PRINCIPIO
PARA LOS PRIVILEGIOS QUE
SE ESCRIVEN EN PERGAMINO
EN LA SECRETARIA DE
LA CAMARA DE SV
MAGESTAD

*El espacio desta quadrícula se dexa en
blanco para el sello Real
En Madrid me escriuia Casanova*

Regiæ Catholicæ. Maiestatis. priuata
lege Bruxellis. Anno. Dom. M. D. L. XIX
die XIII. Febr. lata & firmata, *ſ de Langhe,*
sub graui mulcta sancitum est, ne quis
hoc Clementis Perreti opus imitetur, vel
quoquo modo imitatum toto proximo
sexennio citra Christophori Plantini
voluntatem distrahat *eeeee*

DOMINE DOMINVS
noster quam admirabile
est nomen tuum in vniuersa;
terra. Quoniam eleuata est ma-
gnificientia tua super coelos ::
Crescius scrib.



OMINAMEA

Sancta Maria. me in tuam benedictam fidem. ac singularem custodiam

in sinum misericordiae tuae. hodie. & quotidie. & in hora exitus mei. & animam meam. & corpus meum tibi commendando; omnem spem meam & consolationem meam. omnes angustias & misérias meas. vitam & finem vitae meae tibi committo; ut per tuam sanctissimam intercessionem. & per tua merita. omnia mea dirigantur. & disponantur ópera secundum tuam. tuique Filij voluntatem. Amen

Iustificati ergo ex fide pacem habeamus ad DEUM per Dominum nostrum IESUM CHRISTUM. per quem habemus accessum per fidem in gratiam istam, in qua stamus, & gloriamur in spe gloriæ filiorum DEI. Non solum autem: sed et gloriamur in tribulationibus. scientes. quod tribulatio patientiam operatur. patientia autem probationem. probatio vero spem. Spes autem non confundit. quia Charitas DEI diffusa est in cordibus nostris. per Spiritum sanctum. qui datus est nobis. Ut quid enim CHRISTUS. cum adhuc infirmi essemus. secundum tempus pro impiis mortuus est:

P

aulus vultus Christi Iesu & Thimotheus frater dilectissimo et adiutori nostro
& Agathe charissimi & Archippo coniugum nostrorum & ecclesie quae in domo tua
sunt gratia vobis & pax a deo patre nostro & domino Iesu Christo. Gratiarum
ago deo meo semper memoriam tui faciens in precibus meis audiens charitatem
tua & fidem quam habes in domino Iesu & in omnes sanctos, ut communicatio
fidei tuae eadem fiat in agnitione omnis episcoporum in Christo Iesu. Gaudium
enim magnum habui & consolationem in charitate tua quia viscera sanctorum
requirunt per te frater. Propter quod multam fiduciam habens in Christo Iesu &c.

Capital ^{RS.}

A. A. A. B. B. B. B. C. C. C.
 D. D. D. E. E. E. F. F. F. G. G.
 H. H. H. I. I. I. J. J. J. K. K.
 L. L. L. M. M. M. N. N. N.
 O. O. O. P. P. P. Q. Q. Q. R. R.
 S. S. S. T. T. T. U. U. U. V. V. V.
 W. W. W. X. X. X.

Y. Y. Y. Z. Z. Z.

22

Small Letters

a b c d e f g h i k l m n o p q r s
 t u v w x y z z z z z z z z z
 a b c d e f g h i k l m n o p q r s t.
 v u w x y z z z z z z z z z
 a b c d e f g h i k l m n o p q r s t.
 v w u n x y z z z z z z z z
 Letters doubles, & laes
 ee ee ff gg ij ll m mm nn rr ss tt vv.

Lettere Piaciuolle.

Il emestene dice, che a nobili, honesti huomini in prima si conuen-
la. beltà del volto, & la moderazione dell'animo: Et che queste due
parti hanno bisogno di fortezza: Et che laltre dilicatezze, & lasciue
hanno grazia nell'herbe, & fiori.

A B C D E F G H I K L M N O P Q R S T V

EPIGRAMMA

Q

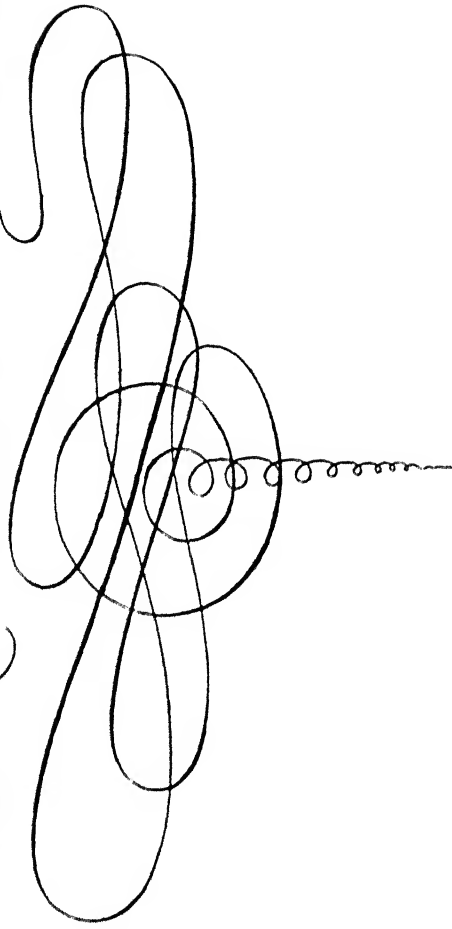
missis ingemunt Terræ Belgica Tules :
 Arcem morte viri quæstâ perire simul.
 Hactenus : et mentis sed iam sedabitur ille
 Ad Calamum, HOVTHVSI, te præconite dolo.
 In damna hæc pensas Tabulis, quæ mille recludit
 Scribendi veteres ingenuosa manus :
 Quid : pensas dixi : longe immò clarior isthæc
 Euo Chartæcolis Victor es in Studijs .

Nam quis non stupreat, pulchræ modò qui artis amater,
 Egregium hæc Penæ luxuriantis Opus ?
 Cræde mihi, a te uno pesthæc pendere Juuencus
 Eliger. Eductus non nisi amare tues .
 Sed sciri quæ maneat te, HOVTHVSI, gratia facti
 Præmia quæ et dextera penipotentis erunt :
 Næpe hæc : Terrarum diuersas Penæ per oras
 Impete pernicii te vèhit Artificem .

Ger. Subcimus . van Corck .

il ne faut pas porter impatiemment ce que l'on ne sçauoit vaincre par force, ne
par conseil. comme la mort & autres choses Mais il conuient estimer qu'il ne nous
aduiuent choses nouvelles, qu'il soit contre la condition de tous mortels. Que nous
sçait il doncques de lamenter & plorez sinon, que nous sommes deus plus
legers & inconstant. Je Sage donne aussi ce remede contre les vices. *xxxxxxxxxxxx*

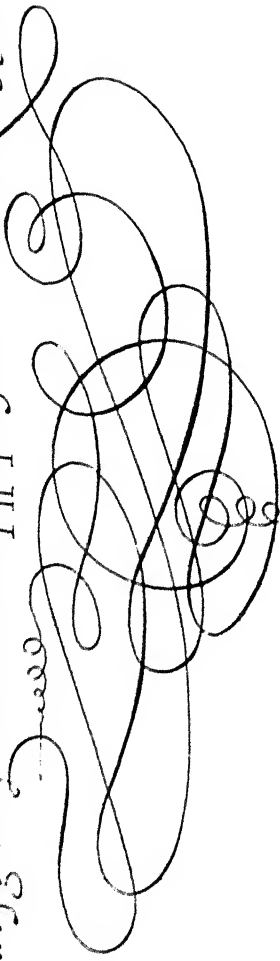
L. a. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. u. v. x. y. z. z.



28

ton amy t'a sachie en quelque chose, en quoy tu n'es pas grandement
offense, tu le dois pour de bon cuer. Il y a des gens que pour la
meindre faue du monde n'ont point de bonie de rompre vne grande
et longue amitie mais ilz ne sont pas pasfaictz amys, car le vray amy
supporte l'imperfection de son amy, et en endure iusques au bout.

a b c d e f g h i k l m n n o o p p q r r s s t t v u u x x y y z z



Caligrafía enseña à dibujar, delinear, è sea escribir con ayre gallardía y perficién las letras grandes y pequeñas de nuestro abecedario, siguiendo el caracter y buen gusto de los famosos pendolistas, de modo que quando se escribe con caracteres bastantes, no se de los Cellareses, è al contrario, porque cada especie de letra, por exemplo la Romanilla, Grifa, &c. tienen sus abecedarios con cierta figura y delinacion accidental con que se diferencian unos de otros. Por

-: Rezonallo:-

En el campo me meti
aliazar con mi desseo,
comigo mismo peleo
defiendame Diosæmi
Si yo mismo mezo

-: guerra,y:-

A b c d e f f g h i j k l m
n o p q r s t v u x y z z
vñ. Fiañ Lucas. Año 1576

—: BASTARDO:—
: O clementissimo y benignissimo
Jesu ensenrame, enderecame, ya
yudame señor en todo. O muy
dulcissimo Jesu quando tu visi-
tares mi coraçon alegrarse han
todas mis entrañas. Tu eres mi
gloria y alegría de mi coraçon:
tu eres mi esperança y mi refri-
gerio en el día de mi tribulaciõ,
—: y trabajo. :—
Frañ Lucas lo escreuia Año
—: M. D LXXvi:—

*Præceptores non solum
carere crimine turpitudi-
nis, sed etiam suspiciōe
oportet. Quos enim dili-
git Dominus corrigit,
et quasi pater in filio,
complacet sibi. Nihil se-
dius præceptore furioso.*

Eternitie is the
entire and perfect Possession of a Life togea-
ther and att once that never shall have end
But how can that be defined which hath no
Limit It is a Circle running back into it selfe
whose Circumference is without end.

Knowledge is the treasure of the Minde but Discretion is the Key
without which it lyeth dead in the dulnesse of a fruitlesse rest The
practique part of Wisdom is the best There is a flowing noblenesse
some are graced with farre transcending the motions of a timid studie

Alphabet François

a æ, b ib, c o c, d d de, e e,
 f f ff, g gg, h h, i jü, l ll
 m mm, n nn, o v, p p, q q, r rr
 s s s, t ll, u v uu, x æx,
 y y, z z & a.

Alphabet Batave

a a, b ib, c, d d d, e e e, f f ff,
 g gg, h ib h, i j, l ll l, m mm,
 n nn o v, p p, q g q, r r r r, s
 s s t ll, u v v, x æ x y y
 z, z, a a a a

De' sopradetti tre Tratti, siano false, ò
uero imaginative, Et non
cauate dalla esperienza
geometricamente;

per
esser' impossibile misurare
effettualmente vna cosa sì piccola, hò
Voluto aprire il modo ritrovato da me,
co' l'quale hò uisto chiara-
mente esser
così.

Et però, uolendo uenire alla prat-
tica, e uedere per experien-
tia le sopradette misure,
potrete pigliare
una

Benche in parlamento non uengon mai
accompagnate co' quelle sopradette
che hanno il punto
di sotto.

- La distantia de l'una lettera à l'altra de
ue' essere quato è lo spatio fra le due ga-
be del. n.

Musa mihi causas memora

- La distantia dall'una parola à l'altra
ha da essere tanto, che ui entri un
ò. in questo modo.

Virtut' fortuna comes.

- La distantia dall'un uerso à l'altro deue
essere (quante alla uera ragione) lo
spatio di doi corpi. Come uedete.

Omnipotens sempiterne' Deus, fundamentum om-
nium virtutum amator, et conseruator omnium in-
te sperantium, Pijsime' consolator omnium ad te cla-
mantium qui celum et terram de nihilo fecisti uni-
uersum mundum pugillo conclusisti naturam hu-
manam mirabiliter r'utiue' assumpsisti, Et Cresci?

In nome di Christo noi siamo illuminati, perche lui 3
e la vera luce' del mondo, che illumina ogni huomo che
uiene' al mondo, come disse ego sum lux mundi. Et 3
San Giouanni dicea. Erat lux uera que' illuminat
omnem hominem venientem Et
Crescius Scribebat.

pres l'honneur de Dieu la reuerence de les paires i'est commandee tant
par la ley de dieu que par tous les Sages laquelle reuerence ne qist pas
seulement en honneur exterieur mais aussi en amiable. Benueillance,
seruice & obediens Ce commandement deu es tre soigneusement
persuade aux ieunes enfans afin qu'ils le gardent come tesmoigne S. P.

L a a b c d e f g h i k l m n o p q r s t u v x x y z. *Deum*

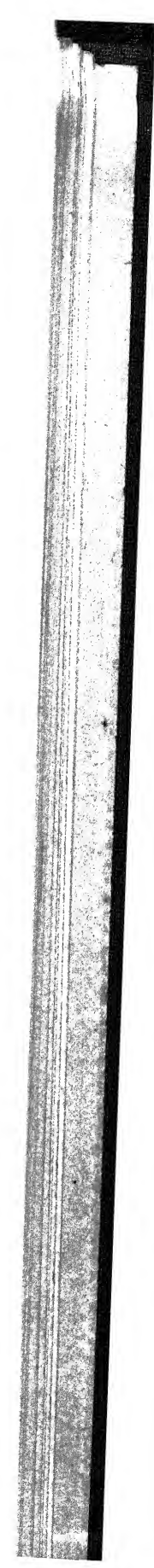
Quoy que l'on se sçait avoir
en leur qu'il aiment mieux les loix que la
censure et qu'il aient des heritages
et science par leur nature en la latine des rom-
mes latines ont les honneurs et riches, des de son

Comme.

Marie St. L.

1. *Indefinite pronouns* are used to refer to persons or things in general. They are used when the speaker does not want to or cannot name a specific person or thing. Examples: *Someone*, *anybody*, *everybody*, *nothing*, *something*, *everything*, *anywhere*, *anytime*.
 2. *Indefinite pronouns* can be used as subjects, objects, or complements in a sentence. Examples: *Someone* called me. I saw *something* interesting. *Everything* is ready.
 3. *Indefinite pronouns* can be used to make general statements. Examples: *Everybody* loves a good story. *Nothing* is perfect.
 4. *Indefinite pronouns* can be used to ask questions. Examples: *Who* is that? *What* time is it?
 5. *Indefinite pronouns* can be used to give advice or instructions. Examples: *Anyone* can do it. *Nothing* is too good to be true.
 6. *Indefinite pronouns* can be used to express uncertainty or doubt. Examples: *Maybe* he will come. *Perhaps* it will rain.
 7. *Indefinite pronouns* can be used to express a lack of interest or indifference. Examples: *I don't care* who wins. *Nothing* matters to me.
 8. *Indefinite pronouns* can be used to express a sense of mystery or suspense. Examples: *Someone* was watching me. *Something* was going on.
 9. *Indefinite pronouns* can be used to express a sense of surprise or wonder. Examples: *Everything* seemed so new. *Nothing* was as it used to be.
 10. *Indefinite pronouns* can be used to express a sense of hope or optimism. Examples: *Something* good will come out of this. *Everything* will be alright.
 11. *Indefinite pronouns* can be used to express a sense of despair or hopelessness. Examples: *Nothing* seems to matter anymore. *Everything* is lost.
 12. *Indefinite pronouns* can be used to express a sense of awe or wonder. Examples: *Something* magical was happening. *Everything* seemed so small.
 13. *Indefinite pronouns* can be used to express a sense of excitement or anticipation. Examples: *Something* big was about to happen. *Everything* was in a state of flux.
 14. *Indefinite pronouns* can be used to express a sense of calm or peace. Examples: *Nothing* was bothering me. *Everything* was in its place.
 15. *Indefinite pronouns* can be used to express a sense of joy or happiness. Examples: *Something* wonderful was about to happen. *Everything* was perfect.
 16. *Indefinite pronouns* can be used to express a sense of sadness or grief. Examples: *Nothing* was the same anymore. *Everything* seemed so distant.
 17. *Indefinite pronouns* can be used to express a sense of anger or frustration. Examples: *Someone* was always messing up. *Nothing* was going right.
 18. *Indefinite pronouns* can be used to express a sense of love or affection. Examples: *Someone* was always there for me. *Nothing* was more important than family.
 19. *Indefinite pronouns* can be used to express a sense of respect or admiration. Examples: *Someone* was really smart. *Nothing* was more impressive than their work.
 20. *Indefinite pronouns* can be used to express a sense of fear or anxiety. Examples: *Someone* was always watching me. *Nothing* was safe anymore.
 21. *Indefinite pronouns* can be used to express a sense of curiosity or interest. Examples: *Someone* was always asking questions. *Nothing* was more interesting than the unknown.
 22. *Indefinite pronouns* can be used to express a sense of wonder or amazement. Examples: *Something* amazing was about to happen. *Everything* was so new and exciting.
 23. *Indefinite pronouns* can be used to express a sense of awe or reverence. Examples: *Someone* was really wise. *Nothing* was more powerful than the universe.
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Handwritten text, possibly a list or index, consisting of several lines of small, illegible characters. A large, stylized letter 'C' is visible on the left side of the page.



Handwritten text in cursive script, appearing to be a list or series of entries, possibly related to a collection or inventory. The text is written on lined paper and includes several lines of text, some of which are partially obscured by the binding of the book.

Não admittam as sciencias auctor
com despesa de lhas sciencias applicadas
que mal se comparam em tempo
de entendimento com a utilidade
da verdade.

Amado hum homem sepe se en-
do mundo, sciencia perdes seus ar-
tes, perdes centenas de annos de
lhas, porque de desce de auctoridade
pouca auctoridade da verdade.

I have not the pleasure of your letter of the 11th inst. I am sorry to hear that you are not well. I hope you will soon be able to return to your home. I am, dear Sir, very respectfully,
 Yours, J. W. W.

à Messieurs les Juges

Quel piro che non reggere sopra le lenze d'orizonto
 (Come sia che si impaurano più per prima che per seguita)
 è questo, che tutte quelle che non corpo nascono dal
 quadro perfetto. Et la penna vuol esser preparata tosta
 senza cantoni, et non in tra per che questa lettera vuol
 tondeggiare et esser dritta sopra dipendenzia alcuna per
 la quarta, et si uede che l'una d'ordinanza al l'altre
 consiste solamente ne le huse et ne le trame, et non la ge-
 nouese. Et varia queste due lenze, e et e come si
 uede per gli libri d'Alfabetica.

Principij onde si formano le Carte.

-ccaa-¹ f' d' u' d' y b' c e | f' g h i' j k l m n o p q r s t u v w x y z

2 f' m n o p q r s t u v w x y z

v w x y z

Tutte le soprascripte lettere si fanno ad un sol tratto di
pena, Exatto queste. f. p. t. Et si fanno in dy. Et que
sui una sola f. in te

A. a. b. b. c. d. d. d. Lettera Merchant. e. e. f. f. g. b. b. b. b. y.

Et illo die dicitur de Lorenzo Malegonelle et Compagni
di Lione don duc' q' di xodomy di Oito p'ce la ualura di tanti deapfi ba
un' q' di duto p' somma e' t' quantita di duto noucent' d' di Camera
q' d' d' d' sono da fagares p' tutt' el sopradet' Come in q' appare p' l'
uicidi m' Et fu d' d' d' q' di d' p'ce somma e' t' quantita di un'
promessa fissa di du' Quart' d' d' di camera q' sono p' la ualura
di fann' fann' monadomy braun' q' di d' q' sono da fagares p' r' a' z'

A. l. l. m. n. o. p. q. r. s. t. u. x. y. z.

Alcuno à diuentar buono non incomincia, se a la
sciare il male non si dispone. Parimente, chiungz
uole ascendere la scala, prima il piede leua da
la terra: così nella diuina scuola nò si puo dare
principio al bene, se non col prima togliersi
al male &c. Crescius scribat.

Ogni Suono, che opera male, ha in odio la
Luce, et non uiene alla luce acciò che. L'ope
sue maligne non sieno manifeste et espresse.
Ma colui che segue la uerità uiene alla
Luce acciò che. L'ope sue sieno chiare, però se,
sono fatte in Dio. Crescius scribat.

Handwritten text in a cursive script, possibly a letter or a page from a manuscript. The text is written in a dark ink on a light background. The script is highly stylized and flowing, with many loops and flourishes. The text is arranged in several lines, with some words appearing to be written in a larger, more decorative hand than others. The overall appearance is that of a historical document or a piece of calligraphy.

Handwritten text in cursive script, possibly a letter or a page from a manuscript. The text is written on a piece of paper that is slightly tilted and has some visible texture. The handwriting is elegant and flowing, with many loops and flourishes. The text is arranged in several lines, with some words appearing to be underlined or emphasized. The overall appearance is that of a historical document or a personal letter.

Monsieur Guillaume L. Spleus Rüditeur
des Garnisons de Heussen.

1. *Chrysomelidae*
 2. *Curculionidae*
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[Faint handwritten notes or bleed-through from another page]



1990

Comme te com. q' avant toutes choses
en face Requestes Vnivers. Supplications & actions
de graces pour tous hommes & les D'ns.
pour tous ceux q' sont constitués en Dignité.
afin q' nous pui. donner mener une paisible et
tranquille en toute piété et Honneste

Le mari pour les femmes.

1870

100

[illegible]

1



All day at home

Obediente
 quanto al costume et a ogni altra servitù mia et che non potro in questa
 poca mia servitù venirci a vedere ma non che pregiare qualità ma
 gradua a. Invenite la salute e benedicta mia carissima a meiti suoi et in-
 sieme il carissimo che tanto le piace et che la serve così bene Et io bacio le
 mani di V. S. M. Lodovico Guione servitua in Roma D. L.

Die 2te. (18. 10. 1848) (18. 10. 1848)
An den Herrn (18. 10. 1848) (18. 10. 1848)
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A PROPOS DEI GRATIA
Magne Britanniae Franciae et Siciliae Rex fidei defensor
Ceteris praeeminens alacris Illustrissimus Principibus Ducibus
Comitibus Baronibus Strategis Urbium Portuum Maris
Littorum Curatoribus Praefectis Omnibus et singulis Archi-
episcopis Episcopis et Magistratibus quouscunque Salutem
Qui omnis nationis ad rem perit illius Nobilissimus et Honor-
abilissimus Dominus Carthus Demetrius natione Graecus
et ex variis testimoniis inde agnis certo accepimus, ex Magna
Sapientiae praecelsi matris est honorandus, Qui cum in hoc

l'ancien ne marque aucunement de la grande superfluité des
Règles. Avant qu'ils fussent comme ils eussent été immortels. et
se trouvent en cuisine dont ils usent en bien peu de temps à cuire. Mais
les anciens acquiescent comme magnifiques et se regardent comme mérités.
Ils ont une autre mission, mais ils sont plus pauvres car ils ont des charges d'or
et d'argent et de mariage. Ils ont le bon. L'ancien a une maison et que
il accorde et accepte des maîtres et se seigneur de la justice
L'ancien a une maison et se seigneur de la justice. L'ancien a une maison et se seigneur de la justice.

Vous estre acquis le los d'un Seigneur véritable
 De laurier des enfans auer le front semé.
 Par clemence & amour estre des bons aimé.
 Vous rendre par justice aux meschans redoutable.
 En vos serments jurer vous monstrier véritable.
 Vous voir l'ore du peuple à son droit estimer.
 Avoir releue seul vostre Estat comme
 Lors que tous pressageient si vne inévitable.
 Et vos fautes sont prindres de tres loignes de vous.
 Roy le plus grand des Rois que vous surpassez tous
 Mais quand vostre vnté d'une aureille abaissée
 Entend des plus petits la suppliante voix.
 Vostre grandeur par vous est auant surpassée.
 Comme vous surmontez en grandeur trois cent Rois.

[illegible]

ABCDEFGHIJKLMNOPQRSTUVWXYZ.ETC.

Se ver com os olhos corpo-
raes o edificio, e fôrmosura d'as cre-
ações, e os Metaes, e pedras preciosas
compostas de terra causão tanta a-
legria á vista do coração humano;
que alegria e contentamento será ver
a fôrmosura dos Anjos, e Bemaren-
tuçados, e a infinita belleza do Mes-
mo Deos.

Se de ouvir o som, e musica da voz hu-
mana, e harmonia dos instrumentos,
se recebe tanta suavidade que fica o
homem suspenso, e pede o sono, e comi-
da por este gosto, que suavidade será
ouvir com os ouvidos da alma os can-
tos, e melodias, com que os Anjos
louvam, e glorificão a Deos.

Na a gearidade, e
valentia de gaste, em que o. Felisice
começa a imagem lbe infunde
o espau. O retrato de hum. Pri
cipa na se inculca semente pela e-
minencia da forma, tambem sedã a-
cumbear pela setricania da (Ma-
gestade. O vencer o aspecte, e
deu a gearidade, andã anexos
as maiores virtudes: ou para se in-
culcãem segnas, ou para se diriza-
em setricanias. E De pouco impor-
ta a fidelidade (se temhe para os
agãdos da ventade, se desmerece
pelo foute, o que outro mais infe-
rue a vultã pela imagem. *Alde?*

[illegible][illegible]

Gettysburg

of last century, because from their errors and ignorance a period has
of their existence, and they are yet in the same (condition) as the
the other, and even in the same (condition) as the other, and even in the
are greater, even still, and so. (But) naturally, perhaps, the present and
mine; their interests and sympathies are the same, except in the
manner (however). For this is the longest and the strongest of the

Jehoua es mi Da. 102
no me saltara: En lugares
se veua me bazea va vez: junto
a aguas de reposo me pastoreaza
bazea boluez mi alma quiaz me la
por senaas de. Justicia 102
Su Nômbre

*Spem locat in Te Domine,
Qui novit Tua quod fines
Vis careat, Nomen adorat
pijs Precibus honorat
Ergo novum ferte melos
Regi, Qui manibus Coelos*

*Et mare, terramq; creavit.
Bonis undique decoravit
Qui miserator, miserum
obliviscitur baud, verum
Sanguipetas perdit atroces,
Et gentem Juvat ope voces.*

*Mitior o adspice me, Hostilesq; dolos deme,
frange minas perde tumentes Cruento facinore gentes.
Gloria Patri Superum Cunctarum Domino rerum Unigenae gratia Nato, Decus Pneumatig; Sacrato.*

*Hostis Io jam Capitur, Passis retribus ambitur,
Ipse sua fallitur Arte, jacens per sola vaga marte.*

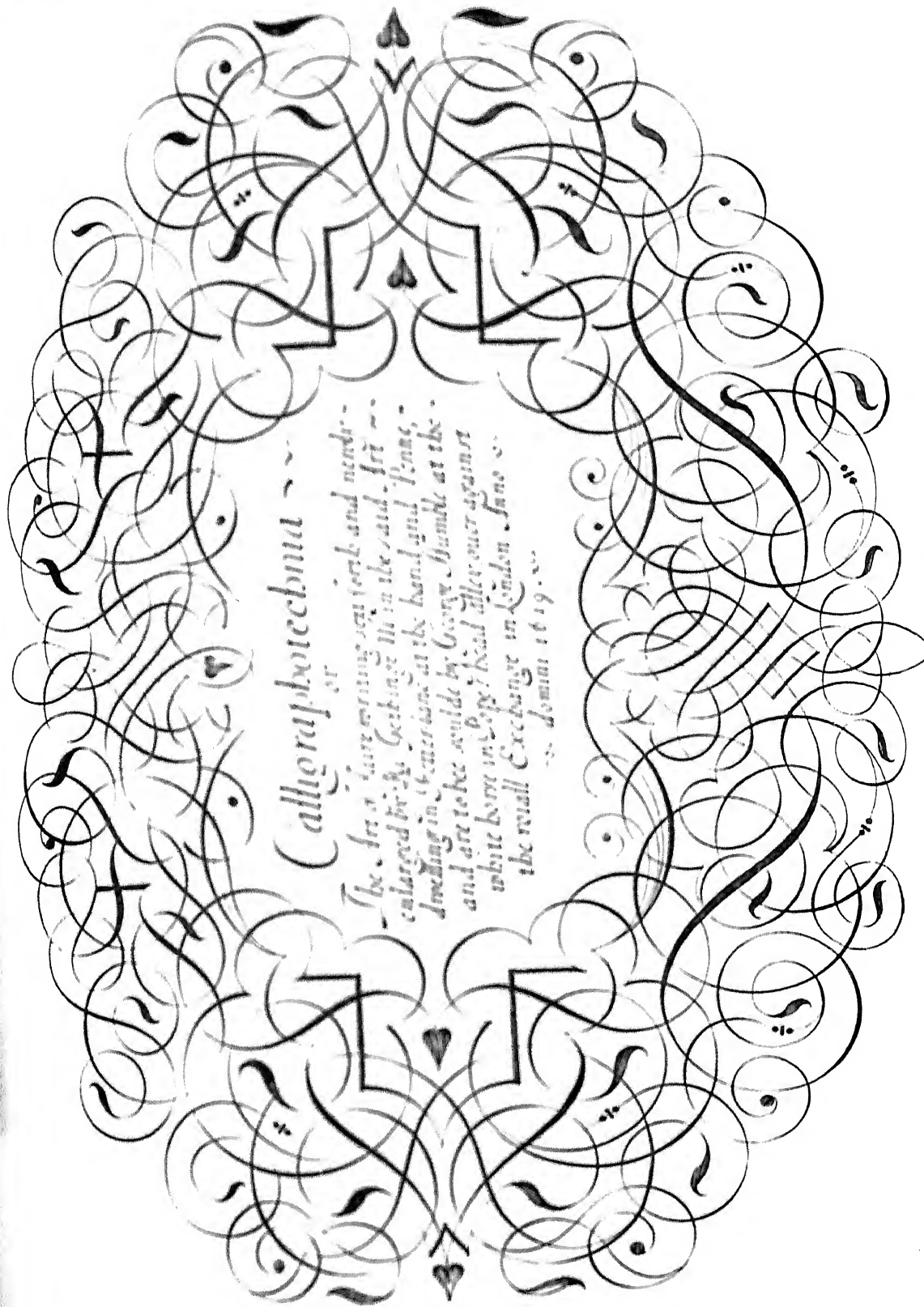
Οὐδὲ δύναιτο τὸν ἀνὴρα τὸν ἀνθρώπου ἄλλοις. α
 Ἄπυσον ἐν χυτῶνι πᾶσι τοῖς ἀνθρώποις. β
 Μήτ' ἐν μὲν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ. γ
 Ἐξ ἑνὸς ἑνὸς καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ. δ
 Ἄλλοι δὲ καὶ ἑνὸς καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ. ε
 Ὅσοι δὲ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ. ζ
 Σὺ δὲ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ. η
 Κλῆμα δὲ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ. θ
 Περὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ. ι
 Ἐξ ἑνὸς δὲ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ καὶ ἐν ἑνὶ. κ

Ἰσὺ παρὲν τοῦ κόσμου τὸ σφαιρῶν, ὅτι καὶ γέρονε
 καὶ οἱ τὴν φύσιν, ὅτι καὶ τὰς παλαιὰς μεταπολι-
 ούμενοι, ὅτι καὶ τὸν κόσμον τὸν γένετον τὸν οὐρανόν
 καὶ τὸν κόσμον τὸν γένετον τὸν οὐρανόν, ὅτι καὶ
 ἡμῶν καὶ τῶν ἄλλων τὸν κόσμον τὸν γένετον τὸν οὐρανόν.

2

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MARIA SIRICK



Calligraphotechnia

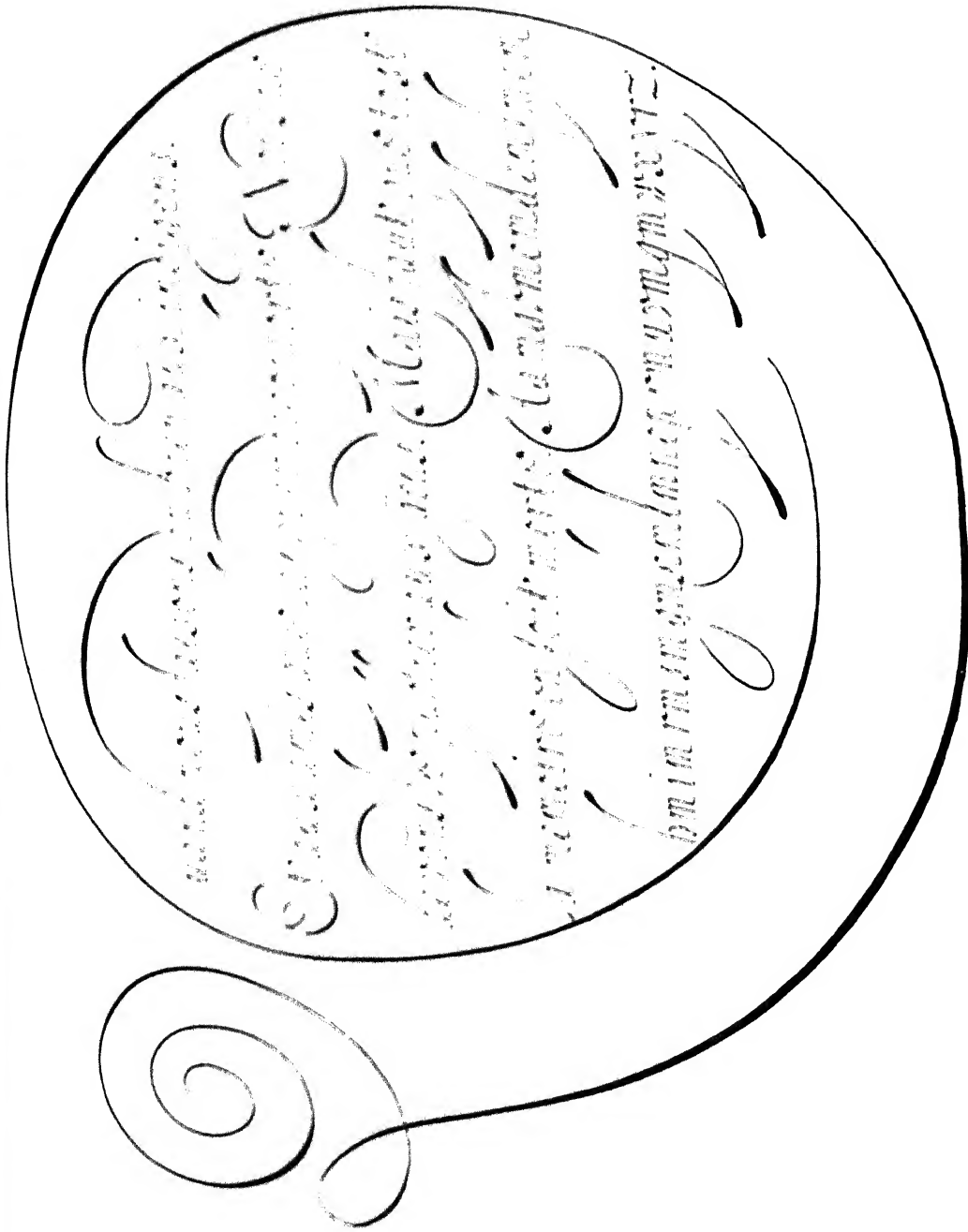
The first learning of the art and needs
enlarged by the George III in the said. first
dwelling in the house at the head and Penn
and are to be made by George III at the
white house in 1697. had after our against
the small Exchange in London. June 1697.

Oh! if such beaming Lustre, in Love's Face,
What radiant what delectable are in Grace!
O'er Grace more, what may in Glory be;
O'erminutels more, but what in Love's eye
Lord, who dost all Circumstances transcend!
O'er thy Name I adore: Thee we shall find!

Thy Name I adore, O'er thy Name I adore,
Thy Name I adore, O'er thy Name I adore,
Thy Name I adore, O'er thy Name I adore,
Thy Name I adore, O'er thy Name I adore,

Enon dit . que ceux sa qui ont le desir de
veut enraciner en leurs cueurs . soudain
se mettent en devoir de chercher le moyen
Principal pour y attandre . qui est le
sçavoir des bonnes Lettres : que comme
dit vn autre Philopse ie ne scay s'il
y a rien de plusant au monde oultre
l'estude d'icelles .

Mine & Erick.



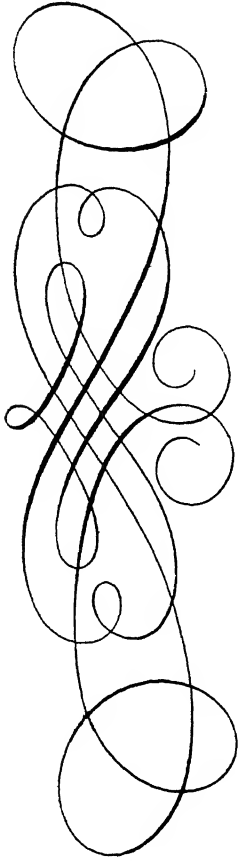
Et aut loigneusement fuor la compagnie des
hommes pleins de mauvaises moeurs car leur
coeur pense a rapine, deception, et iniquité, qui
est la destruction de la personne. Mais l'abo
ne voie, la met et conserve en honneur perpetuel,
et la rend inceffamment agreable devant la
Majesté celeste. abcdesgrmvstuhikmnlpx

En suix Waister
et quane l'ayde
du Simain-mangz
a lersuient l'ayde ^{Divine}

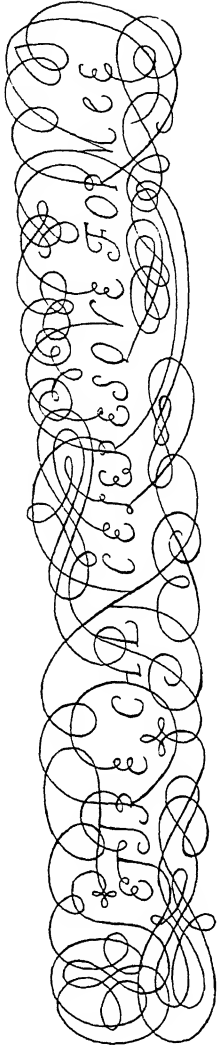
En Cas Meester
„ad. wanner de hulpe van“
den Mensch manquere, als
den sint de Godecycke

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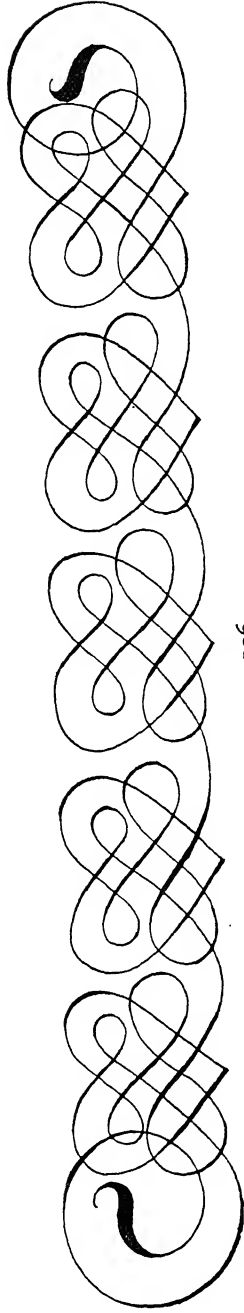
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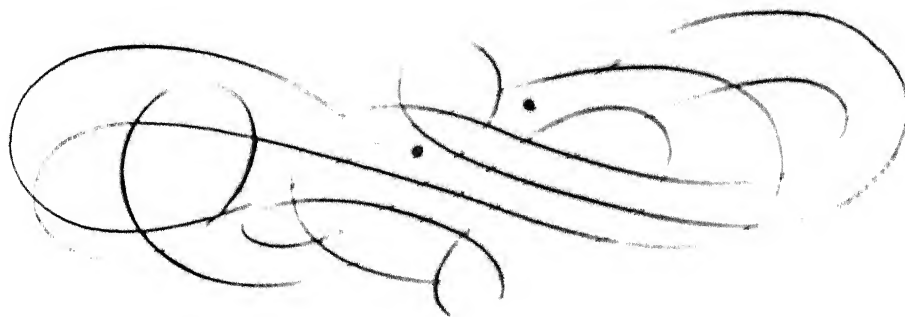
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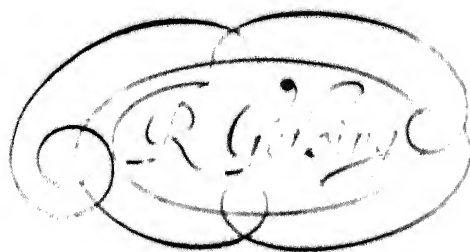
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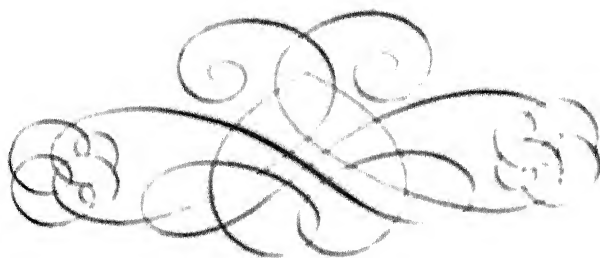


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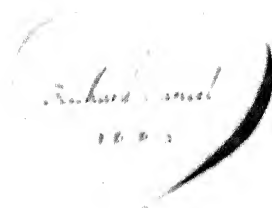
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ALPHABETICAL LIST OF AUTHORS

WITH THE NAMES OF THOSE OF THEIR BOOKS WHICH
HAVE BEEN DRAWN UPON FOR ILLUSTRATIONS

ALLAIS DE BEAULIEU, JEAN BAPTISTE.

L'art d'Ecrire ov Le moyen d'exceler en cet Art sans
Maistre. Paris, 1680.
No. 52.

AMPHIAREO, FRATE VESPASIANO.

Opera di Frate Vespesiano Amphiarco da Ferrara dell'ordine
minore conventuale nella quale si insegna scrivere Varie Sorti di
Lettere. Et Massime Una Lettera Bastarda Da Lui, Novamente,
Con Sua Industria Ritrovata. Vinegia, 1554.
No. 68.

ANDRADE DE FIGUEIREDO, MANOEL DE.

Nova Escola para aprender A ler, escrever, e contar. Primeira
Parte. Lisboa, 1722.
Nos. 64, 86, 87.

AYRES, JOHN.

A Tutor to Penmanship; or, the writing master: a Copy Book
shewing all the Variety of Penmanship and Clerkship as now
practised in England. (2 parts.) London, 1698.
Nos. 13, 14.

AZNAR DE POLANCO, JUAN CLAUDIO.

Arte Nueva de Escribir por preceptos geometricos, y reglas
mathematicas. Madrid, 1719.
No. 4.

BAURENFEIND, MICHAEL.

Michael Baurenfeinds . . . Vollkommene Wieder-Herstellung der
. . . Schreib - Kunst . . . gezeigt . . . von Christoph Weigel
in Nürnberg. 1716.
No. 85.

BEAUCHESNE, J. DE, and BAILDON, JOHN.

A booke containing divers sortes of hands as well the English as French secretarie with the Italian, Roman, Chancelry and Court hands. Also the true and iust proportiō of the capitall Romæ set forth by J. de Beauchesne P. and M. John Baildon. Imprinted at London by Thomas Vautroiullier dwelling in the blackefrieres.

London, 1571.

Nos. 5, 28, 40, 41, 42.

BEAUGRAND, JEAN DE.

Poecilographie Ov diverses escritures propres pour L'Usage Ordinaire avec une methode fort breve et facile pour les bien apprendre par Jean de Beaugrand Parisien Secretaire . . . de la chambre de Roy etc.

Probably published at Paris early in the 17th century.

Nos. 20, 80, 81, 82.

BICKHAM, GEORGE.

The Universal Penman; Or the Art of Writing Made Useful To the Gentleman and Scholar, as well As the Man of Business . . . Written With the friendly Assistance of several of the most Eminent Masters And Engraved by Geo. Bickham. London.

First issued in parts 1733-41, republished 1743.

No. 93.

CASANOVA, JOSEPH DE.

Primera parte del arte de escribir todas formas de letras por el Maestro Joseph de Casanova. Madrid, 1650.

Nos. 32, 36.

CHAMBRE, see DE LA CHAMBRE.

CLARK, JOHN.

Writing Improv'd or penmanship made easy, in its useful and ornamental parts. With various Examples of all the Hands now Practis'd in Great Britain. Engraved by George Bickham.

London, 1714.

No. 16.

COCKER, EDWARD.

Magnum in Parvo or the Pen's Perfection.

(The copy in the British Museum is dated 1675, but in that the particular plate illustrated here does not appear.)

No. 15.

The Pen's Transcendency: or Fair Writings Store-house Furnished with examples of all the Curious Hands practised in England and the Nations adjacent.

London, 1660.

No. 96.

CRESCI, GIOVANNI FRANCESCO.

Il perfetto Scrittore Di M. Gio. Francesco Cresci Cittadino Milanese Dove se veggono i veri Caratteri & le natural forme di tutte quelle sorti di lettere che à vero scrittor si appartengono. Con alcun'altre da lui nuouamente ritrouate: Et i modi che deuè tenere il mastro per ben insegnare.

Venetia, 1569.

Nos. 2, 3, 35, 55, 56, 69, 70.

CURIONE, LUDOVICO.

Il Cancelliere di Ludovico Curione ornato di lettere corsiuè et d'altre maniere di caratteri vsati a scriuersi in Italia. Libro Quarto.

Roma, 1609.

Nos. 61, 77.

DANIEL, RICHARD.

Daniel's Copy-Book: or A Compendium of the most Usual Hands of England, Netherlands, France, Spaine, and Italie etc.

London, 1664.

Nos. 50, 90, 91, 92, 112.

DAVIES OF HEREFORD, JOHN.

The Writing Schoolemaster, or the Anatomie of faire writing, Wherein is exactlie expressed each severall Character. Together with other Rules and Documents coincident to the Art of Faire and speedy writing. By John Davies of Hereford. London, 1648.

(There is also a portrait with some title dated 1631.)

No. 62.

DE LA CHAMBRE, JEAN.

Verscheyden geschriften geschreeven ende int koper gebeden
door Jean de la Chambre Liefhebber ende beminder der penen
tot Haarlem. 1638.

Nos. 98, 99.

DESMOULINS, FRANÇOIS.

Le Parainiphe de L'écriture Ronde financière & italienne de
nouvelle formes prompte enrichies de divers traittez des inventions
de François Desmoulins escrivain. Le tout fait & grave par luy
mesme. Lyon, 1675.

Nos. 25.

ELAZ MORANTE, see PALOMARES

GERY, PETER.

Gerii Viri in Arte Scriptoria quondam celeberrimi opera. Or a
copie Booke of all the hands now in use Performed according to
the naturall Freemanes of the Pen by that excellent Master writing
Peter Gery. Engraved by Wm. Bartholme. London, 1679.

Nos. 18, 51, 100, 111.

GETTING, RICHARD

Chirographia or A Booke of Copies containing sundrie Examples
for such as are desirous to better their hands and attaine to
perfection in the Art of commendable Writing, with certaine
pieces of Curious hands not heretofore extant, now become in
use amongst the gentry especially with secretaries and other
Clerks, and are of excellent facilitie and dispatch for any manner
of imployment whatsoever. Composed and published by Richard
Getting. 1644.

Nos. 96, 97, 88, 89, 103, 106.

Calligraphotechnia or The Art of hand writing, sett forth and
newly enlarged by Ri. Gettinge Master the said Art dwelling in
Petter lane, at the hand and Penne, and are to be sold by
George Humble at the white horse in Popes head Alley over
against the roiall Exchange in London. 1649.

Nos. 95, 107, 108.

HOFMANN, BERTHOLD ULRICH.

Gründliche and leichte Anweisung zur Zierlichen Schreib-Kunst
der lieben Jugend zum besten und auf vielfaltiges Zegehren an
den Tag gegeben von Berthold Ulrich Hofmann Schreib und
Rechenmeister in Nürnberg. Nürnberg, 1694.
No. 12.

HONDIUS, JODOCUS.

Theatrum Artis scribendi, Varia Symmorum Nostri Seculi,
Artificum exemplaria complectens. Judoco Hondio celatore.
1594.
No. 9.

HOUTHUSIUS, JACOBUS.

Exemplaria sive Formulae Scripturae Ornatoris XXXIV. In
quis, praeter diuersa Litterarum genera, varij earundem ductus
structurae & connexiones. Antverpia, 1591.
Nos. 8, 19, 43, 44, 45, 58, 110.

LUCAS, FRANCISCO.

Arte de Escribir de Francisco Lucas Vezino De Sevilla etc.
Dirigada ala S.C.R.M. Del Rey don Phelippe II. Nuestro Señor.
Madrid, 1577.
Nos. 47, 48.

MATEROT, LUCAS.

Les Oeuvres de Lucas Materot Bovrgvignon François, Citoyen
d'Avignon. Ou lon comprendra facilement la maniere de bien
et proprement escrire toute sorte de lettre Italienne selon l'vsage
de ce siecle. Avignon, 1608.
Nos. 60, 63, 76.

MORANTE, see PALOMARES.

NEUDOERFFER, JOHANN DER AELTERE.

Anweisung einer gemeiner hanndschrift. Durch Johann
Neudoerffer, Burger vnd Rechenmeister zu Nurnberg geordnet
und gemacht. Nürnberg, 1538.
No. 38.

PALATINO, GIOVANNI BATTISTA.

Libro di M. Giovambattista Palatino Cittadino Romano Nelqual s'insegna a Scrivere ogni sorte lettera, Antica et Moderna di qualunque natione con le sue regole et misure et esempi. Et Con vn Breve et Vtil Discorso De Le Cifre: Rimoduto nuovamente & corretto dal proprio Autore. Con La Giunta di Qvindici Tavole Bellissime, Romae. 1540.

Nos. 53, 54, 66, 67.

PALOMARES, FRANCISCO XAVIER DE SANTIAGO.

Arte nueva de escribir, inventada por el insigne maestro Pedro Diaz Morante e ilustrada con Muestras nuevas, y varios discursos conducentes al verdadero Magisterio de Primas Letras, por D. Francisco Xavier de Santiago Palomares etc. Madrid, 1776.

Nos. 46, 49, & frontispiece.

PERLINGH, AMBROSIIUS.

Exemplaar-Boek Inhoudende Verscheyde nodige Geslachten . . . Geschreven en Gesneden, Door Ambrosius Perlingh Schuyt Mr binnen. . . . Amsterdam. 1670.

Nos. 7, 27, 101, 104, 106.

PERRET, CLEMENT.

Exercitatio Alphabctica nova Et utilissima Vario Expressa Lingvis et characteribus: Raris ornamentis, vmbis & recessibus picture, Architecturaeque, speciosa, Bruxellae. 1566.

(Another edition was published by Plantin in 1571.)

Nos. 6, 30, 34, 39, 57.

POLANCO, see AZNAR DE POLANCO

ROELANDS, DAVID.

t'Magazin Off'Pac-huys der Loffelycker Pennconst . . . Ghe practizeert Door David Roelands van Antwerpen, Fransoijsehen School-Mr. binnen Vlissinghen. 1646.

Nos. 24, 26, 75, 78, 102.

SCHEURER, GEORG (Publisher, no other name given.)

Gründliche Unterricht der edlen Schreib Kunst in Verlegung Georg Scheurers Kunst-Handlers in Nurnberg. (No date.)

No. 65.

STOSSEL, JOHANN CHRISTOPH (Publisher, no other name given).

Kunst-richtige so wohl Deutsche als Lateinische Sächsische Vorschriften bestehend in allerhand Current—Cantzelen—fractur—Verfal-Romanischen Quadrat-Buchstaben und Zugwerk so insgemein in Deutschland in sonderheit aber in oberwehnten Sächsischen Landen am gebräuchlichsten, etc. Franckfurth und Leipzig bey Johann Christoph Stosseln.

1702.

Nos. 17, 37, 84.

STRICK, MARIA.

Tooneel der loflijcke Schrijfpen Ten dienste van de Const-beminnende Jeucht int licht gebracht Door Maria Strick Fransoysche School-houdende binnen . . . Dolff G'hesneden Door Hans Strick.

1607.

Nos. 22, 23, 59, 73, 74, 94, 97.

VELDE, JAN VAN DEN.

Exemplaer-Boec Jnhoudende alderhande Geschriften zeer bequaem ende dienstelijk voor de Joncheydt onde' allen Liefhebbers der Pennen.

Harlem, 1607.

No. 10.

Spieghel Der Schrijfkonste in den welcken ghesien worden veelderhande Gheschriften met hare Fondementen ende onderrichtinghe. Ut ghegeven door Jan van den Velde Fransoysch-School M. binnen Rotterdam.

1605.

Nos. 21, 71, 72, 103.

VESPASIANO, see AMPHIAREO.

VRIES, SYMON DE.

Lust-Hof der Schrijft-Konste.

1619.

No. 11.

WESTON, THOMAS.

Illustrissimo Principi C. Ruperto Comiti Palatino Rheni . . . hoc in Arte Scriptoria Tentamen imperfectum Submisso cultu DDD Tho: Weston.

1681.

No. 83.

WYSS, R.

Libellus valde doctus elegans utilis, multa varia scribendarum
litterarum genera complectens. Zürich, 1549.

No. 33.

YCIAR, JUAN DE.

Recopilacion subtilissima: intitvlada Orthographia practica . . .
Hecho y experimentado por Juã de Yciar Vizcayno, escriptor de
libros por la qual se enseña a escrevir perfectamente; ansi por
practica como por geometria todas las suertes de letras que mas
en España . . . y fuera della se usan . . . cortado por J. de
Vingles Frances. Caragoça, 1548.

Nos. 1, 31.

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